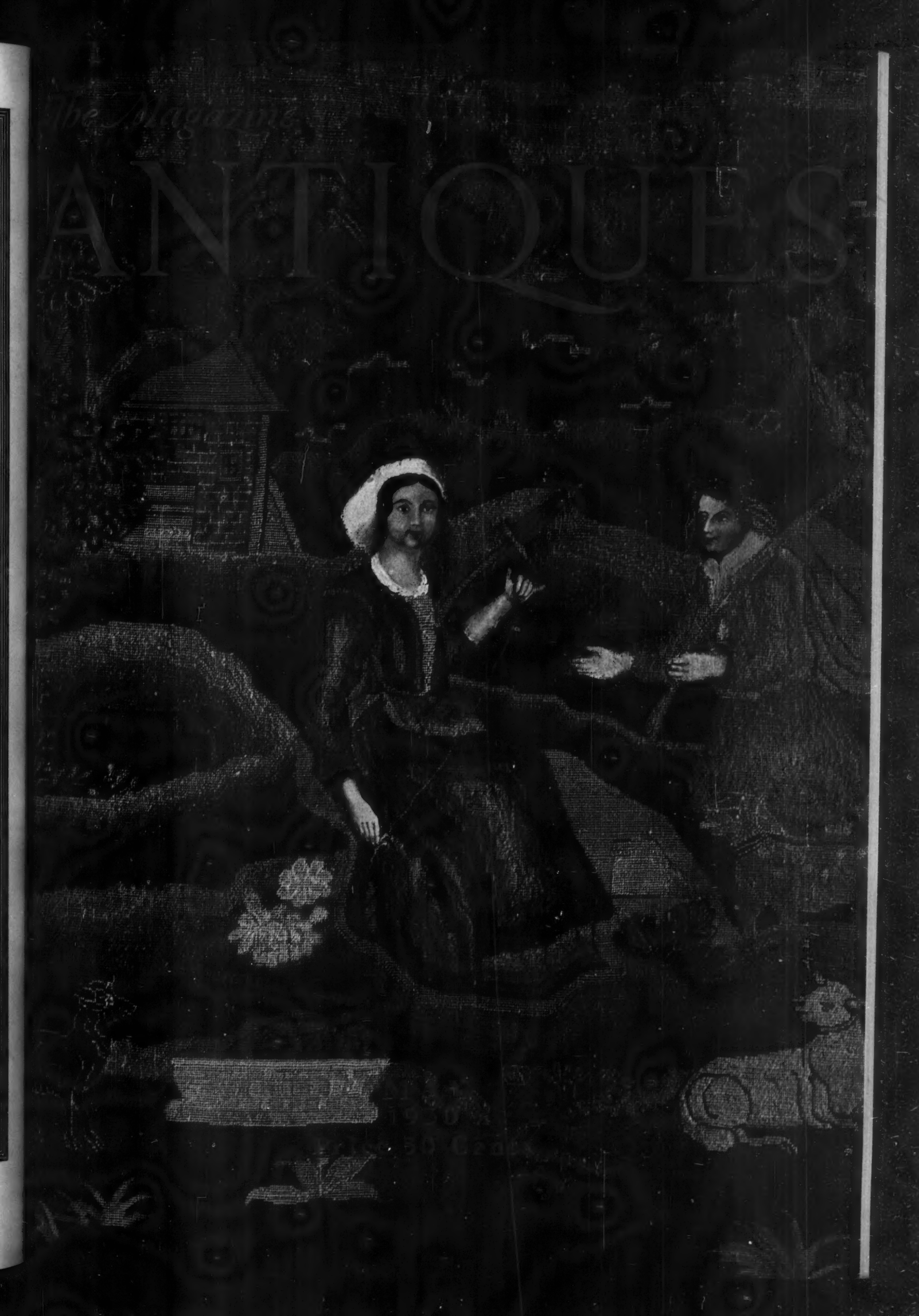
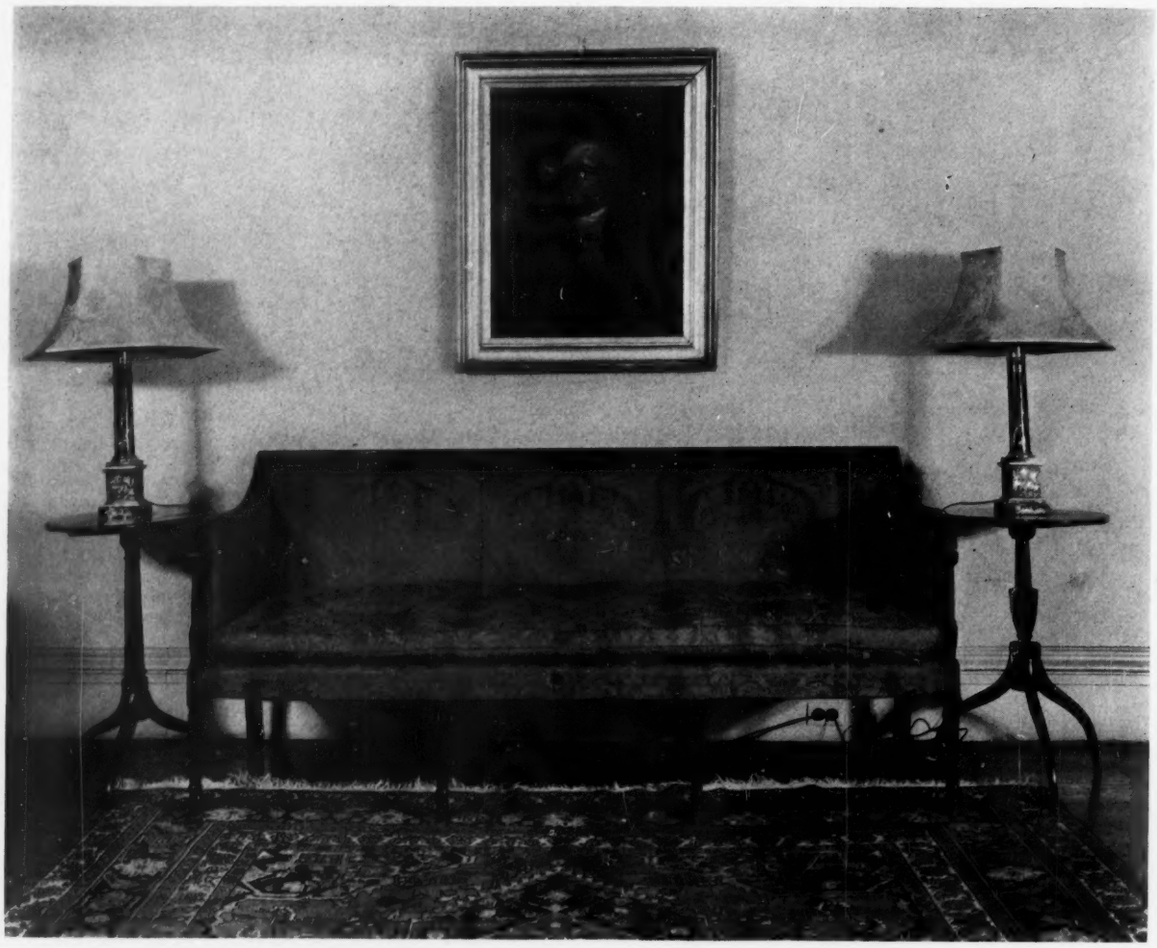
The Magazine

ANTIQUES





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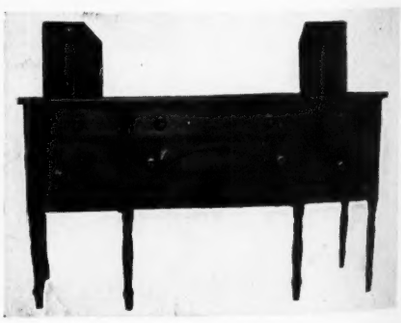
THE OLD REED MANSION AT WALDOBORO, HOME OF THE REED FAMILY HEIRLOOMS

The sale is by order of Warren Weston Creamer of the old Reed Mansion, Waldoboro, Maine; and includes a wide range of authentic, pedigreed furniture, choice specimens

IN OFFERING his personal collection to the American public Mr. Creamer is sensible of his responsibility. His antiquarian interest has led him during many years to acquire, whenever possible, articles whose intrinsic worth was emphasized by important historical associations. With the Reed Family Heirlooms as a nucleus, he has built up a group of antique household furnishings every item of which is in some way a personal or family memorial. All bespeak long and careful use in the dwellings of New England gentlefolk. Many are validly documented with labels, ancient bills of sale, and affidavits of previous ownership. In addition to furniture, the collection includes glass, china, metal wares, and the like, such as were used in the seaboard communities of Colonial days. The diversity of the offerings should give this sale an exceptionally wide and varied appeal.

Left — INTERESTING THREE-PART DINING TABLE, with round, tapering legs terminating in Dutch feet. An early example of deference to the Queen Anne style.

Right — MAHOGANY SIDEBOARD (*c. 1800*). A beautifully designed and exceptionally well proportioned piece with the rare attributes of reeded legs and recessed lower drawer. In the style of Duncan Phyfe.



FULL DESCRIPTIONS, Historical Information, and Documented Ped-

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REED FAMILY HEIRLOOMS

ANDERSON GALLERIES, INC.

NEW YORK CITY

EXHIBITION FROM MAY 3

of the schools of Chippendale, Sheraton, and Hepplewhite, desirable ship portraits, and a collection of hooked rugs, representing the best of rare Maine types.

THE SHOP OF DUNCAN PHYFE himself is proclaimed in every detail of this fine table, with its brass-shod legs, reeded and carved, its concaved, paneled frame, its characteristic satinwood inlays outlined with rosewood. Obtained from a descendant of Colonel I. G. Reed of Waldoboro, in whose family it has been since the early 1800's. Compare Cornelius' *Furniture Masterpieces of Duncan Phyfe*, Plates XL and XLII.

HEPPLEWHITE MAHOGANY SLANT-TOP DESK. A charming and unusually sophisticated example of its type, combining fine and delicate proportions with carefully matched mahogany veneers, satinwood inlay and ivory key-hole escutcheons. We have here the exquisiteness of the Federal Period together with the greater convenience of earlier eighteenth-century form.

HEPPLEWHITE MAHOGANY AND SATINWOOD CARD TABLE (*1785–1795*). A notably dainty specimen exemplifying early Federal cabinetmaking at its height. Made as a wedding gift for the cabinetmaker's daughter, and for generations honored as a family heirloom in a family of Rumford, Maine, it retains its original quality intact.

Pedigrees of this unique Collection will be found in the Catalogue: Price $1.00

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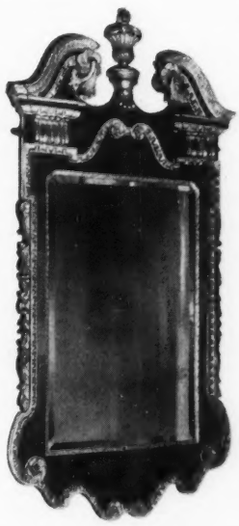
dale, Sheraton, and Hepplewhite chairs. Constitution and John Elliott mirrors, tall case clocks, rare Irish Chippendale table, beautiful old English silver and Sheffield and many other items of great interest to collectors of Americana.



(*above*) MAGNIFICENT GEORGIAN MIRROR with double pediment and carved and gilded moldings. A noble architectural design of unique rarity.

(*below*) PHILADELPHIA LOWBOY with trifid feet, chamfered and fluted corners, and shell-carved knees. An early and highly refined specimen of its type.

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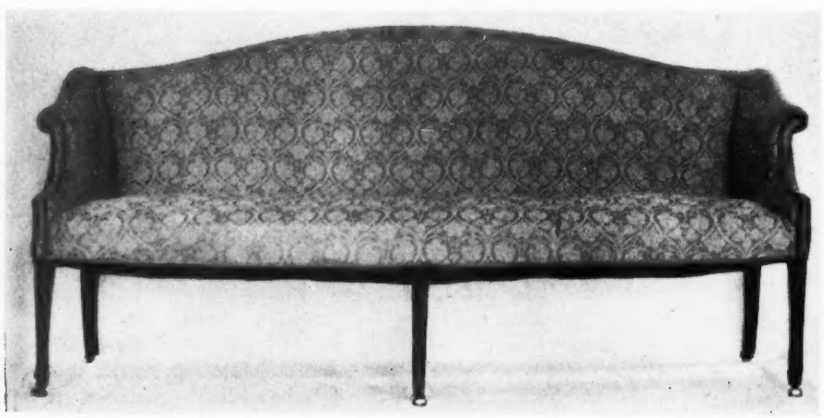

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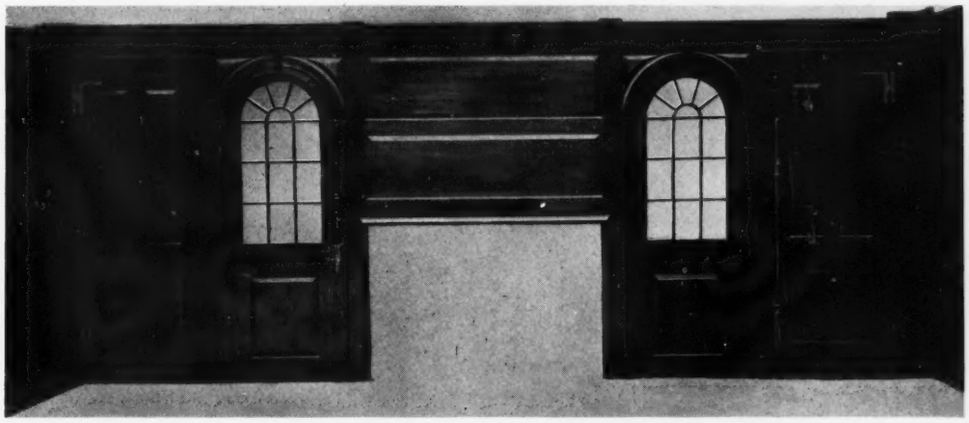

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MAY 22, 23, 24

The following to be offered for sale (See illustration on opposite page)

Some of the very best Philadelphia and Pennsylvania furniture, such as mahogany lowboy handsomely carved (in the rough), very small. *Height, 30 in; width, 30 in; depth, 17½ in.* Ball-and-claw feet, with acanthus leaf carving. Note the unusual extension of the leaf-carving above the knees; four legs carved. Philadelphia Chippendale claw-and-ball-foot chairs. Also chairs with web feet; 2 Chippendales with club feet.

Very rare Duncan Phyfe sewing table in mahogany.

Pair extra fine Philadelphia Chippendale chairs, acanthus carving (noted as Gillingham chairs), valanced apron centered with leaf ornament, claw-and-ball feet.

One very rare Hepplewhite card table. High chest-of-drawers. 23 bureaus, including walnut, curly maple, mahogany, and cherry; six swell-fronts, some handsomely inlaid.

One high-daddy, claw-and-ball feet. Windsor settees, some very rare.

Mahogany slant-top desk, serpentine interior. One walnut scroll-top writing desk, very nice interior.

One slant-top desk, mahogany, nicely inlaid. One curly maple desk. One handsome Dutch-stretcher desk in soft wood.

3 claw-and-ball-foot tilt-top tables, walnut. 11 other tilt-top tables.

Curly maple bureaus, one with eagle brasses.

Scroll-top corner cupboards; straight-top corner cupboards.

Some very rare clocks such as acorn, Terry, and grandfathers.

Hepplewhite sideboard. Ladder-back chairs. Chippendale mirrors. High-poster beds. Dutch cupboards. 23 Dutch tables, some extremely rare. Very rare candlestands. Windsor chairs. Curly maple stands and tables. Mahogany drop-leaf tables, including one claw-and-ball foot. Sheraton and Hepplewhite.

42 appliquéd quilts, some very fine. Chintzes, one with spread eagle.

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37 firebacks. Linens. Bottles. Pottery. Guns and hardware.

25 sets of genuine old brasses. China and glass.

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Absolutely no goods sold before the days of sale. No restricted prices. All articles sold to the highest bidder.

Will exhibit in the Philadelphia Exposition at Bellevue-Stratford Hotel, May 12th–17th, at which time you may secure a catalogue. If you are not on my mailing list, kindly send in your name and address, and a catalogue will be mailed free of charge. Also marked catalogues for $2.00.

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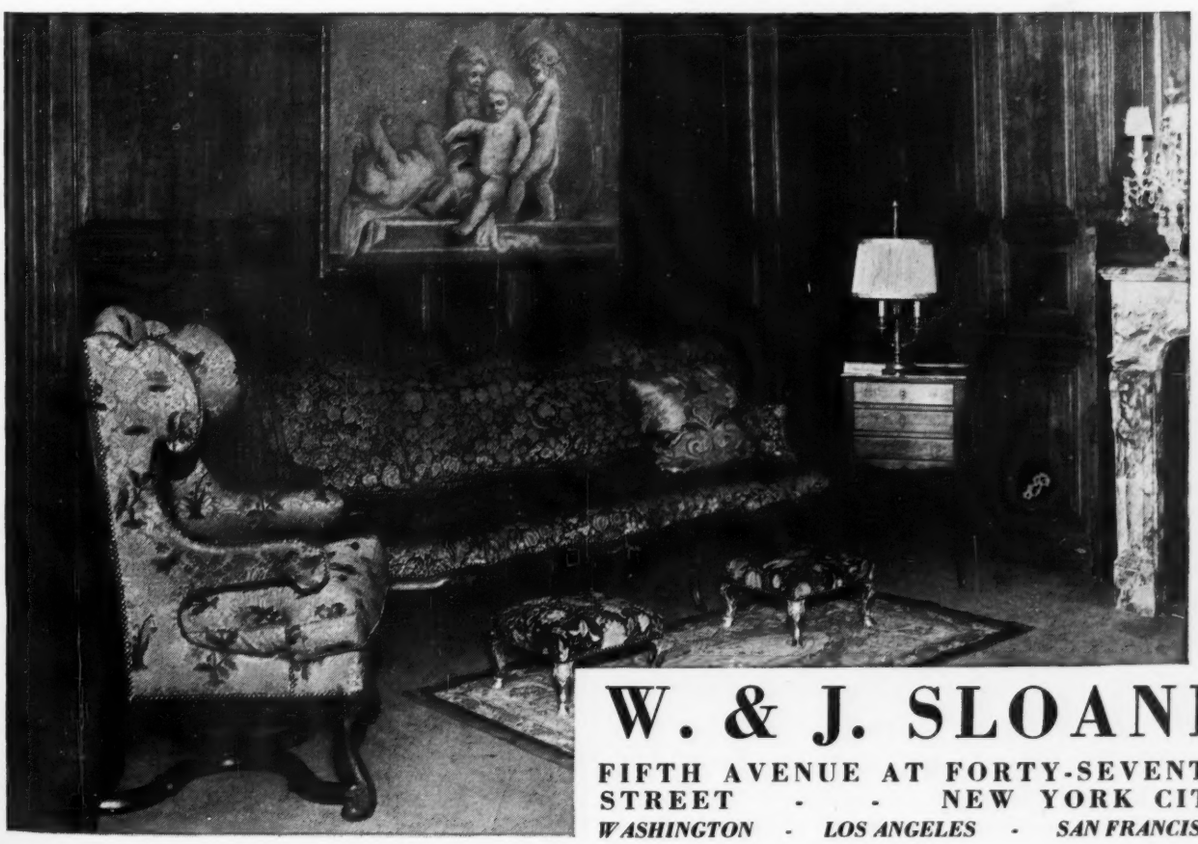
INTELLIGENT craftsmen in the reign of Louis Quatorze combined thoughtfully the elegance of the period with the requirement for comfort. This exceptional Regence sofa is subtle in line, tastefully restrained in its decorative carving. The lovely old walnut contrasts and frames superbly the sparkling flowered needlepoint. ($350)

Personal and impressive indeed is the old French chair, which was probably made for some notable. Unique in contour, it bears sound traces of the late seventeenth century, in its scrolled legs and molded stretchers. Covered in a delightful old brocade. ($425)

Undoubtedly created for the small apartment, sponsored first by Louis Quinze at Fontainebleau, is this small chiffoniere in walnut with a top of golden marble and shallow walnut gallery. ($500)

To complement the sofa is the pair of Regence stools, their legs delicately carved and gilded, their tops exquisitely covered in fine old floral needlepoint. They are rare and valuable specimens of their type and period. ($200 each)

Vivaciously disporting in Bacchanalian diversion is this quartet of cherubs—a grisaille painting in old greys and greens. ($550)



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ALTMAN ANTIQUES—SEVENTH FLOOR

MAY, 1930

ANTIQUES

Vol. XVII, *No.* 5

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

Springtime fancy turns to thoughts of the highroad. ANTIQUES believes in encouraging the turn, and, since a journey without an errand tends to be tedious, this magazine ventures a suggestion.

Take a map, and the *Collector's Guide to Dealers* which appears each month in the advertising pages of ANTIQUES. Plan a motor route to include cities and towns catalogued in that list, and then fare forth — motorwise.

A visit to the shops found along the route will accomplish more than the extending of one's collections. Most antique dealers have a flair for the picturesque. They have a way of locating themselves in attractive neighborhoods which are in themselves worth seeing.

And from no source better than the dealer can one obtain more interesting, varied, and accurate information as to near-by places of historic and antiquarian interest. Rare folk are many of these dealers, and deserving of cultivation.

Needlepoint Picture (*eighteenth century*) . . . . . Cover
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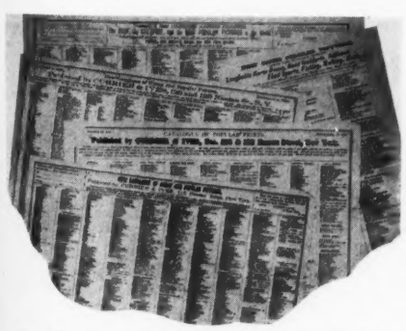

Five Currier & Ives Order Lists Just Found. This is the Source of over 600 new Titles

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The arrangement and keying are such as to facilitate quick reference, thus:

678 American Forest Scene — Maple Sugaring, *Tait, del.* 1856 L. N.C.
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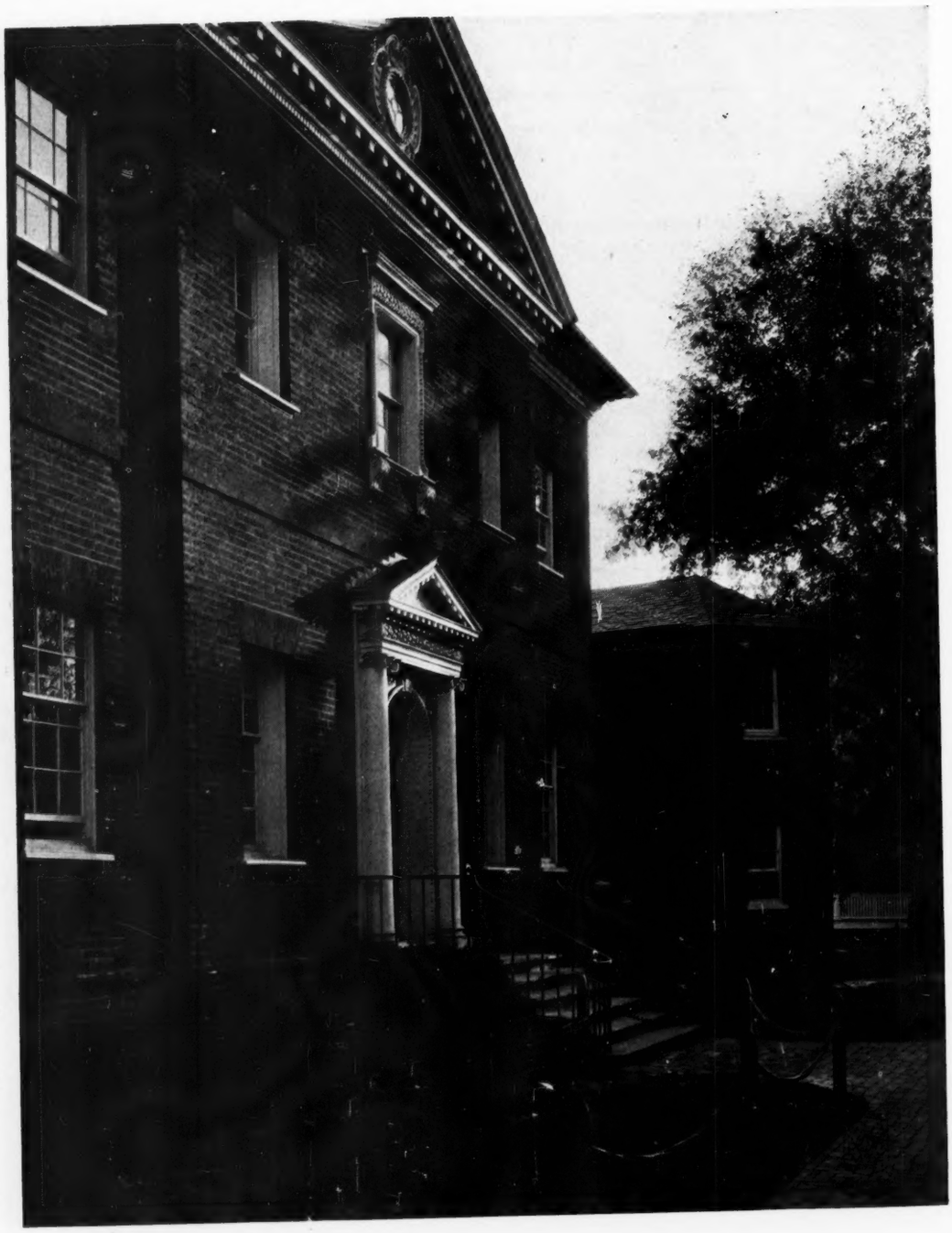


THE FAÇADE OF THE HAMMOND-HARWOOD HOUSE AT ANNAPOLIS, MARYLAND
Built about 1770 by Matthias Hammond, an active Son of Liberty. This, unquestionably the most beautiful of all our Colonial dwellings, has been curtained with eighteenth-century fabrics and almost completely furnished through the generosity of Mr. and Mrs. Francis P. Garvan of New York. Now the Colonial Museum of St. John's College, Annapolis, it has recently been opened to public inspection. *Interior views are shown in subsequent pages.*

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVII MAY, 1930 *Number* 5

The Editor's Attic

The Cover

FOR this month's Cover, ANTIQUES is indebted to the generous helpfulness of Professor Ephraim Emerton of Cambridge, Massachusetts, owner of the original needlepoint picture which has here been so successfully reproduced in color. This original was inherited by Professor Emerton from his mother, who was the daughter of Captain Thomas West of Salem, a remote connection of the redoubtable Derby family. "It is," he writes, "one of my earliest recollections, and I recall my mother saying that it was very old, though she had no knowledge of its source. Its dimensions within the frame are twenty by seventeen inches, and, except for the faces and hands, which are painted, it is worked throughout in tapestry stitch. The design closely corresponds with that illustrated on page 71 of ANTIQUES for August, 1923. I surmise that, at the period of its making, some embroidery pattern was circulated through Essex and Suffolk counties in Massachusetts and varied in execution according to the taste and skill of the worker."

Professor Emerton's theory is doubtless correct. His needlepoint picture adds but another to a growing list of examples which have been found in and about Boston, under conditions which indicate their having been made in that vicinity. The late Helen Bowen, in the article in ANTIQUES cited above, advanced the hypothesis that these works were inspired by the advent in Boston of a group of Irish Protestant refugees, known as the Dublin Weavers. These immigrants, it is said, were skilled in the making of textiles, and introduced the fad of spinning among the gentlewomen of Boston. It is far from impossible that they likewise tempted the needlecrafters of the town with patterns for embroidery.

As for the subject depicted in Professor Emerton's example, it is apparently one from a group of three scenes portraying the joys of rustic life. In the single known instance where all three of these scenes are grouped as a unit, the distaff spinner and her returning swain occupy a panel at the left, while the central panel emphasizes the lady of the manor engaged in a very genteel kind of fishing, and the panel at the right shows a man and maid strolling athwart a flowering landscape. On the whole, the piscatorially inclined lady of the manor appears to have been specially favored by New England embroiderers. Her humbler associates were either less popular or have been less scrupulously preserved. This circumstance lends further interest to the damsel with the distaff who serenely occupies the Cover.

The Frothingham Saga

BENJAMIN FROTHINGHAM, cabinetmaker of Charlestown, Massachusetts, having already received considerable attention from ANTIQUES, probably deserves some further notice. According to a recent letter from Esther Stevens Fraser, there were three cabinetmaking Frothinghams, grandfather, father, and son, each of them successively rejoicing in the same Christian name of Benjamin, and each so unfortunate in business as to die either poor or insolvent.

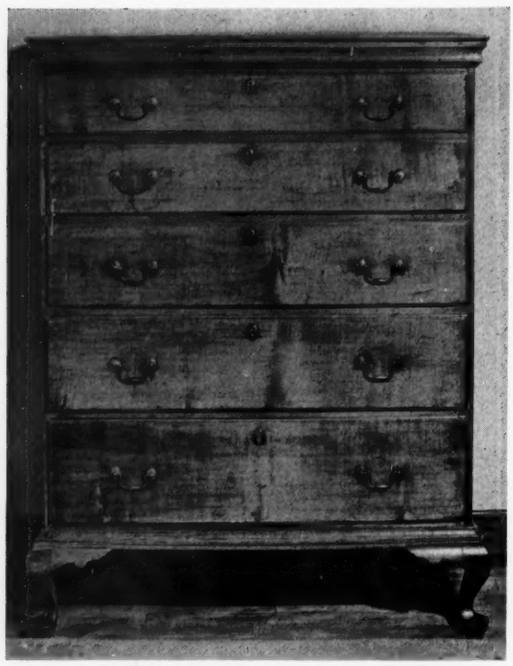
The first Benjamin, "joyner," passed into the beyond during the year 1765. His estate was administered by his son, doubtless the Major of Revolutionary record. The inventory of the older man's property, Mrs. Fraser observes, included two plain desks, not finished, valued at the high figure of £24. In his shop were refuse mahogany, appraised at 3 shillings, 9 pence; 152 feet of mahogany, worth 28 shillings, 10 pence; and a considerable quantity of walnut board.

When, in due course, the Major was mustered out of this world, at some time between August 16 and December 12, 1809, his total property amounted to less than $3,000, of which the greater part represented his house and lot, and but $394.40 his entire household and personal belongings. Jacob Forster built the Major's coffin, which must have been a very simple equipage of death since it was billed to the estate at only $10.

The ultimate Benjamin joined his ancestors January 23, 1832. There is no record of his ownership of real estate, and his household effects, dispersed under the hammer, brought the pitiful sum of $217.65.

CONNECTICUT HIGH CHESTS (*left and right*)
From the vicinity of Watertown. Closely resembling truncated highboys, but constructed in the form pictured. The type seems to be indigenous to the Watertown neighborhood.
From the collection of Mrs. William Whitman, Jr.

TYPICAL NEW ENGLAND HIGH CHEST OF DRAWERS (*below*)
Of maple, and hailing from Vermont. An exceptionally fine specimen of a type common to many parts of New England.



Another Charlestown branch of the family, which appears to have escaped the name of Benjamin and its unpropitious consequences, carried on a thriving business as makers and repairers of coaches. It was Richard Frothingham, of this more fortunate tribe, who, beginning life as a coach painter, eventually became a worthy pupil of Gilbert Stuart.

Just now, however, the Attic is haunted by the ghost of Major Benjamin. During the Revolutionary War, the whilom cabinetmaker must have served with gallantry and wisdom; otherwise he could hardly have counted General Washington among his friends. After the close of the conflict and his return to his workbench, Frothingham received a personal visit from his former commander, now become President of the Republic. If the indigence which characterized his latter days was already upon him, how, may we imagine, did he entertain his distinguished guest, and what were his sensations as he extended hospitality garnished with barely four hundred dollars' worth of household furbishment? His self-esteem might have been stiffened a bit could he have forecast the occasion, one hundred and forty years thence, when a single sideboard of his making would sell in a New York auction for $5,500!

Inglorious Miltons

THE young Republic of the United States boasted a number of skilled painters of miniature portraits who left to posterity many charming and aristocratic likenesses of the social and financial leaders of early days. Highly esteemed by contemporary connoisseurs, the work of these artists is still more preciously valued by the present generation of collectors.

To these master miniaturists, ANTIQUES has already devoted some space. It seems only fair, therefore, to mention the achievements of a far humbler group, the itinerant profilists who, rambling from place to place, were happy to produce the portraits of an entire family in exchange for a few days' board and lodging and a pittance in ready cash. Their pictorial medium was usually pencil, or India ink and water color, laid on a ground of paper. Ivory was beyond their scope, either of skill or of pocket.

Many of these men were technically unschooled; but most of them possessed a native gift for catching a likeness. With practice, a few developed an individuality of expression that may not improperly be called a personal style. Indeed, Ellsworth, at times, approaches a real distinction of form and manner. While, in general, of minor merit and of insignificant monetary worth, the portraits executed by these obscure wielders of brush and crayon nevertheless constitute a pictorial record deserving of preservation and historical commentary.

Thus far, the burden of that undertaking has been assumed by Frederic Fairchild Sherman, who, elsewhere in this number, adds to the sum of information which he has previously imparted in the pages of ANTIQUES.

Destiny Unfulfilled

Two unusual pieces of furniture belonging to Mrs. William Whitman, Jr., of Boston are herewith pictured.

WARNINGS AGAINST INTEMPERANCE, DESIGNED AND LITHOGRAPHED BY LOUIS MAURER FOR NATHANIEL CURRIER, IN 1853.
From the collection of Frederick E. Atwood

At first glance, they appear to be highboys bereft of their nether portions, and subsequently mounted upon low bracket-foot frames. Careful examination of their structure, however, reveals the fact that, as these articles now stand, so were they originally made. Both came from Watertown, Connecticut, to which locality the type seems indigenous. Quite probably they were turned out by some village cabinetmaker to meet the exigencies of cottage houses, whose low ceilings forbade the introduction of highboys or still taller chest-on-chests. Their conformity in certain respects to highboy design may be explained on the ground of a lingering tradition.

It is only recently that the Attic has enjoyed personal association with these Watertown compromises and verified their status. To have seen them in picture only, would have been to question their complete genuineness. Under the circumstances, it is not unlikely that ANTIQUES was partially in error when, in February, 1928, it pronounced a somewhat similar furniture specimen to be a reconstructed highboy. Perhaps it was but another Watertown product, compelled from nativity to submit to the stunting limitations of environment and denied progress beyond the tadpole stage of its evolution. Given strong hips and vigorous length of leg, all such pieces might have assumed the full stature of New England highboys. Deprived of those essentials of mature development, they compensated by faithful service for what they lacked in lofty grandeur.

Stepping Heavenward

THE current hearings in Washington on the question of prohibition should urge collectors to the gathering of early prints memoralizing the long struggle of the apostles of total abstinence to persuade or to compel their fellow men to abandon intercourse with the Demon Rum. There must be a host of such documents, ranging all the way from beatific depictions of the haloed Sons and Daughters of Temperance to gruesome portrayals of besotted drunkards.

Having no knowledge of the personal habits of Messrs. Currier and Ives, the Attic is unable to state whether or not those industrious gentlemen were guilty of occasional visits to the barrooms of down town New York, and of permitting communion between their soles and the hospitable invitingness of the ubiquitous brass rail. On the whole, however, if the character of their prints may be accepted as evidence, they were favorable to the cause of perennial drought. At the moment, the Attic recalls no one of their publications which presents the joys of alcoholic stimulation in an attractive light; whereas it could name quite a series which either emphasize the bliss of abstinence or the woes of overindulgence.

From among the latter, two exceptionally interesting examples bearing the signature of Louis Maurer are here reproduced. Both are dated *1853* and together constitute a "before and after" couplet. In the first, the smiling and still prosperous inebriate, with money in his hand, is cordially welcomed by the bartender. In the second, having squandered his patrimony, quite broke — even to his suspenders — bleary of eye and sullen of countenance, the old soak begs in vain for a pick-me-up.

Whether the effect of these depictions was to implant a dread of liquor in the mind of youth, or to awaken an ambition to become a bartender like the spruce individuals portrayed by the artist, the Attic is unable to decide. That question may be left in suspense, while we contemplate the pattern of 1853 glass decanters, and the neat turning of a sugar crusher — harbinger of the old-fashioned cocktail.

Henry Chapman Mercer

A VIVID and inspiring personality has been extinguished in the recent death of Henry Chapman Mercer of Doylestown, Pennsylvania, at the age of seventy-three years. Doctor Mercer's career was one of varied activities, all of them, however, pointing toward a single goal — the acquisition and dissemination of knowledge concerning the arts and crafts fundamental to the development of a civilized society. During the past thirty years, his interest was largely centred upon the artistic remains left by the early German settlers of Pennsylvania. His research in this field produced many important results, among them the invention of a new method for making decorative tiles, and for printing color designs on fabrics. The fortune which came to him for these inventions, he spent in further research and publication, in generous support of the Bucks County Historical Society, and in the building and equipping of an extraordinary folk museum at Doylestown. In his will he made liberal provision for the continuance of the public enterprises which had engaged his later years. But the far richer endowment of his energizing spirit is now, alas, withdrawn.

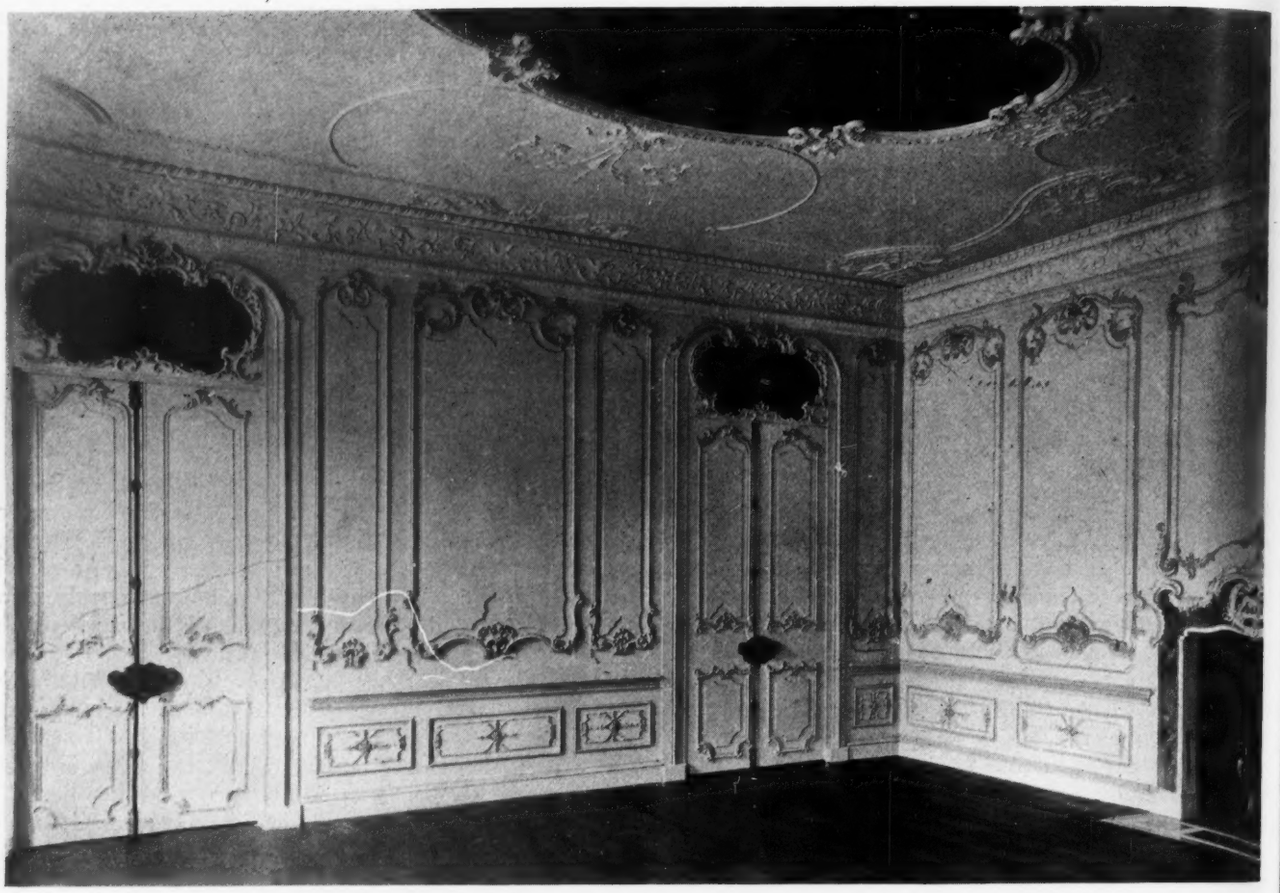


Fig. 1 — ROOM FROM WOODCOTE MANOR
Now installed in the Boston Museum of Fine Arts, and by its donor ascribed to someone strongly imbued with the style of Chippendale.

The Chippendale Room in the Boston Museum

By EDNA DONNELL *

Since this article was written, the Boston Museum has posted the following descriptive notice of the room under discussion: "This room, although essentially English, shows an indebtedness to the contemporary French style in its design." — *The Editor.*

THE so-called Chippendale room in the new wing of the Boston Museum of Fine Arts has been so much illustrated and described that further discussion of it might seem superfluous. And such indeed would be the case if this interesting creation, with its Rocaille wall paneling and elaborate stuccoed ceiling — which constitute its chief claims to decorative importance — had not been ascribed to Thomas Chippendale himself. The attribution is advanced by Eben Howard Gay, donor of the room, in an elaborate monograph, whose impressiveness of form and presentation is calculated to add weight to its message.†

Greatly abbreviated, Mr. Gay's thesis is as follows:

The room in question hails from Woodcote, in Surrey, England, the ancestral country home of the Lords Baltimore. It is said to have been installed during the incumbency of Charles, fifth Lord Baltimore, who came into the title in 1715, and died in 1751. In its design and execution is perceptible the hand of someone "deeply imbued with the tenets of the Chippendale School"; so much so that Mr. Gay remarks: "A tradition that Thomas Chippendale designed the room seems to be justified by the decorative motives employed."

The exceptional importance of this thesis — not only in its specific statements but in its implications — seems to have been overlooked. If Thomas Chippendale designed and executed a room for Lord Baltimore, he must, in all likelihood, have performed a similar service for other patrons — though, for some reason, concealing his architectural identity, as Sir Francis Bacon avoided revealing himself as a playwright. And, if Chippendale created rooms to harbor furniture of his making, why not entire mansions to house his rooms? Such possibilities are not to be lightly dismissed. Either Mr. Gay's attribution of the Woodcote room to Chippendale should be accepted, and other

* Having collaborated with Fiske Kimball in the preparation of a notable series of articles, *The Creators of the Chippendale Style*, published in the *Metropolitan Museum Studies*, Miss Donnell possesses an unusually thorough acquaintance with eighteenth-century designs, both architectural and mobiliary.

† *The Chippendale Room at the Museum of Fine Arts*. Boston, 1928.

Fig. 2 — ENGLISH ROCAILLE (*1747*)
Salon design from William Halfpenny's *The Modern Builder's Assistant*. Note that the Rocaille elements are no more than subordinate decorations applied to a structural scheme essentially architectural in all its characteristics.

Fig. 3 — ENGLISH ROCAILLE (*1747*)
Salon design from Halfpenny. Note the typically English square door panels, structural door frame and wall arches, and rectangular window, to all of which the Rocaille decoration is really quite unrelated save as decorative appendages.

examples of the great cabinetmaker's architectural accomplishments sought; or it must be so completely disproved as to leave no possibility of its cropping out in future discussions of Chippendale and the Chippendale style.

Thus far, it may be said, few, if any, critics have publicly subscribed to Mr. Gay's belief. Ralph Edwards, for example, writing in English *Country Life* for April 13, 1929, rejects it with the sarcastic comment: "American collectors display their pride rather naïvely." But, since he offers no definite evidence in rebuttal of the monograph's statements and conclusions, he may, perhaps, be accused of prejudice. Under the circumstances, he might at least have pointed out that, in so far as available documents indicate, Chippendale confined himself exclusively to making furniture and its appurtenances; that, on the title-page of the 1754 edition of his *Director*, he was quite content to subscribe himself as "Cabinet-maker"; and, further, that, not until publication of the 1762 edition, did he venture to add even "Upholsterer" to his signature. As late as 1770, he billed Robert Adam for supplying mirror glass for Kenwood — evidence that, at an advanced period in his career, he was still willing to accept a quite insignificant subcontract from a well-known architect.*

*Oliver Brackett, who has written the most exhaustive account of Chippendale, contrasting the latter with William Kent, says: "Kent, however, was primarily a painter and architect, and designed furniture only to complete his schemes of interior decoration. Chippendale, on the other hand, was first and last a cabinet-maker and tradesman." *Thomas Chippendale*, p. 16.

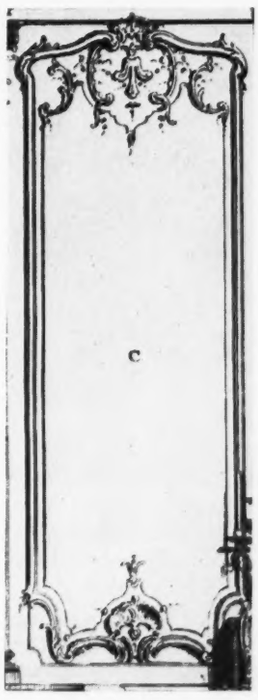


Fig. 4 — A PANEL BY BLONDEL
From Plate 83, Volume II, of *Maisons de Plaisance*, published in Paris, in 1738. Here evidently is the original from which the Woodcote paneling was derived.

But though Mr. Edwards had troubled to list such a series of negative citations, he would still be far from disproving the contention that, at some date intermediate between 1715 and 1750 — when the Woodcote room is supposed to have been constructed — Thomas Chippendale assumed the rôle of architect. Mr. Gay, it is to be observed, pursues a strictly affirmative method. He invokes a tradition and corroborates it with his own interpretation of the indices of style. He concludes his study with an assured feeling that whoever designed this Woodcote room was saturated with that Anglicized version of the Rocaille which is conveniently known as the Chippendale style. Those who would question the tenability of his position must, therefore, meet him on his own ground — that of stylistic analysis and comparison.

If Mr. Gay is correct, we may fairly assume that, whether designed by Chippendale or by someone dominated by that master, this room though in the "French taste," will, nevertheless, on analysis prove to be fundamentally as English as other English Rocaille rooms in all its aspects of structure, proportion, and decoration. Should its treatment, on the contrary, be revealed as a thoroughly un-English imitation of the Louis XV style, Mr. Gay's contention will be seriously weakened if not completely invalidated.

As a preliminary to any such analysis, which here must be curtailed by limitations of space, it should be recalled that English architects never took kindly to the Rocaille.

It was as foreign to their temperament as was the Gothic style to the architects of thirteenth-century Italy. And, just as the Italians never adopted the Gothic beyond employing a *mélange* of Gothic forms as a kind of frosting for a purely national cake, so, likewise, the literal-minded English never built Rocaille curves into their structures, but used them merely by way of festoonery to frame or entwine the carefully preserved logic of column arch and lintel — never as a substitute for those essential members.

Characteristic examples of eighteenth-century English Rocaille interiors occur in the Music Room in Chesterfield House, which Isaac Ware designed and at the same time detested, and in the Singerie at Kirtlington Park. In these instances, as in others, we find the doorways surrounded by mitred, rectangular architraves, and hung with single doors divided into rectangular panels. We find the ceilings invariably lofty — in close conformity with the dictum presented by Ware in his *Complete Body of Architecture*, that the height of a room should be one half the sum of its length and breadth. And, lastly, we find English designers consistently faithful to the tradition of emphasizing the focal fireplace with a well-defined chimney piece including a mantel shelf surmounted by a harmonizing overmantel mirror and frame. The English mode did not incline to overdoor inserts until well into the Adam period. I recall only one mid-eighteenth-century example of the use of this device — in the drawing-room of the "Royal Fort," Gloucester (H. A. Tipping, *English Homes*, Period V, Vol. I, p. 335). For an Englishman, then, to employ overdoor inserts, while omitting vigorous definition of his chimney piece, would be to commit an almost unimaginable breach of national etiquette.

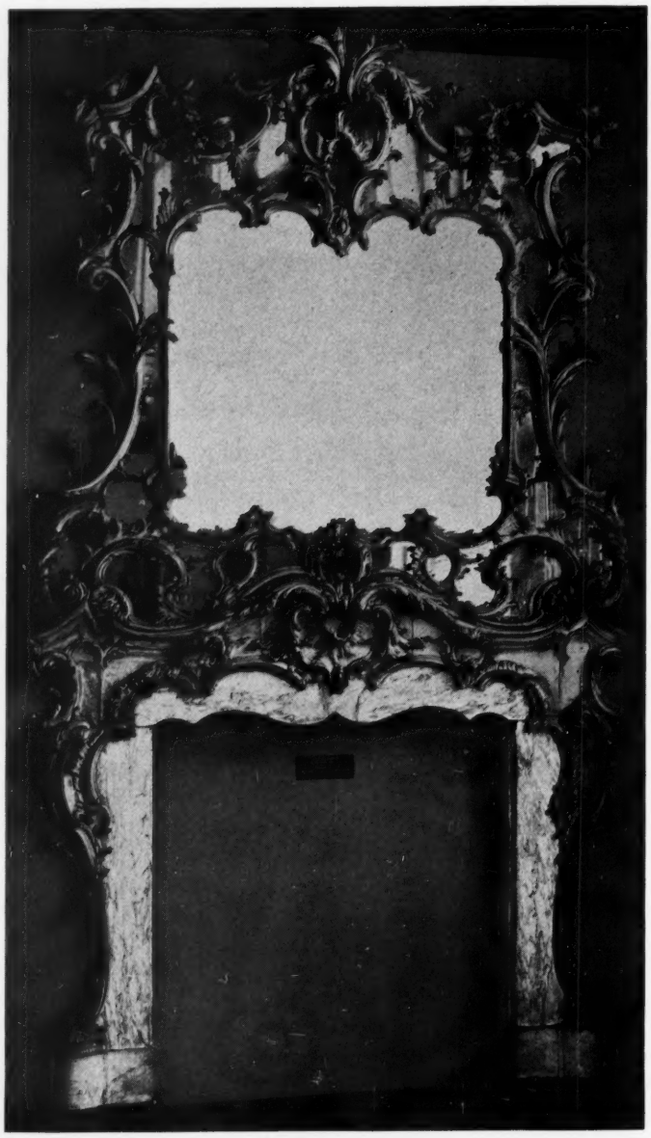


Fig. 5 — ENGLISH ROCAILLE MANTEL
Fairly representative of the extreme English Rocaille. Observe the greater simplicity of the treatment in Figure 2.
From the Victoria and Albert Museum

If, now, with the above observations in mind, we turn to the Woodcote room, we shall remark that it presents not a single English feature. The ceiling is French, hung low to produce an *intime* effect. An English ceiling in an apartment of the same area, 20 by 23 feet, would have had a height of about 20 feet, instead of the 12 which we here encounter. The framing of the doors participates in the scrolling above; and the doors themselves — double-leaved rather than single — are filled with scrolled instead of rectangular panels. The chimney breast enjoys no special emphasis other than the insertion of a carved marble fire frame, flush with the wall. And the ceiling — to return to that feature — with its painted insert of Apollo and the Muses, is entirely French in design, decidedly sparing in the amount of ornament allotted to the available area.

If necessary, instance after instance might be cited to demonstrate that, contrary to being imbued with the "tenets of the Chippendale School," or, indeed, of any other English school, the designer of this room had saturated himself as completely as possible in the "French taste." In fact, the source and wellspring of his inspiration was none other than that well-known work, Blondel's *Maisons de Plaisance*, the standard treatise on the architecture of its period, published in Paris, in the year 1738. Our designer's method of immersing himself in this great work was direct and simple: he appropriated an assortment of Blondel's plates, modified them somewhat, and recombined them into what he felt to be a satisfactory whole.

We should dislike to accuse Chippendale of plagiarism such as this, particularly since it displays no great degree of either understanding or ingenuity. It is merely a literal, but far from idiomatic translation — done, not improbably, by an Englishman none too well versed in the vernacular with which he was dealing. Barring the introduction of some Gothic cusps in the upper scrolls, our copyist has faithfully followed the Blondel outline of the overdoors. In the small panels just above the baseboard, he has also closely adhered to his model; though he has perpetrated the error of borrowing from a decorative frieze instead of a dado — a member which was usually more or less obscured by furniture and, hence, in French practice uniformly filled with perfectly plain panels.

In the large wall panels of the English apartment, the

Fig. 6 — PANELED DOORS BY BLONDEL
From Plate 73, Volume II, of *Maisons de Plaisance*. Note the close relationship between upper and lower panels, and the manner of associating the moldings and field of each panel.

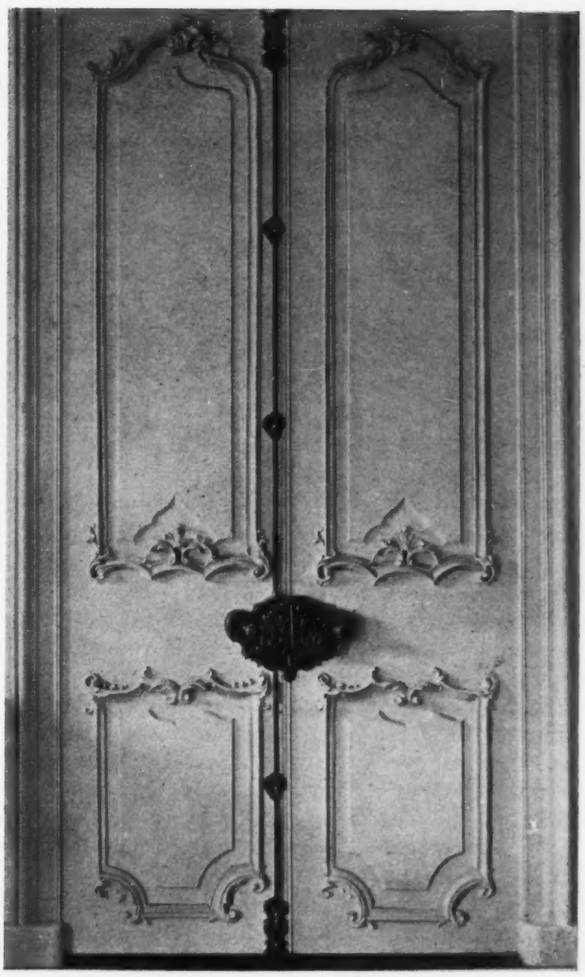


Fig. 7 — PANELED DOORS FROM WOODCOTE
Evidently from Blondel's design, but modified in respect to the panels, which were apparently spaced for the particular accommodation of the huge applied lock.

hanging tendrils, which in the original design help to anchor the central field to its frame, have been omitted. The door panels, too, have been simplified, and their upper and lower units widely separated, as if the arrangement had been made to accommodate the huge applied lock, rather than the lock selected to conform to the pattern of the door. Of the omission of a fireplace panel we shall speak later. Other slips might be noted. However, since our purpose is not to criticize an ornate room, but only to query the contention as to its authorship, we need not discuss them.

Yet, it is pertinent to consider when this room may have been installed. Ownership of Woodcote has been as follows:

Originally owned by Richard Evelyn
1691 Left by the latter's wife to Charles Calvert, third Lord Baltimore
1715 Charles, fifth Lord Baltimore
1751 Frederick, sixth Lord Baltimore
1768 Mr. Monk
1769 Mr. Nelson
1777 Mr. Cuthburt
1788–1811 Louis Tessier
1811–1855 Son and successor of the latter, who was created Baron Tessier in 1819 by Louis XVIII
1855–1913 Rupert and, later, Herbert Brooks

Various descriptions of the mansion survive; but the most complete occurs in Volume II of Edward Walford's *Greater London*, published in the year 1884. In this account, Walford, who apparently toured the mansion, begins with the morning room, which is "first on the right of the entrance hall" and which contains "a very fine chimney piece of Carrara marble, carved to represent the Fable of the Dog and His Shadow." This subject appears in the mantel of the Woodcote room in the Boston Museum, though the marble is not white Carrara, but a golden tinted Sienese stone overlaid with carved and pierced reliefs in white.

Back of this apartment was situated the drawing-room, with gilded moldings and other gilded decorations on the walls, and with a painted ceiling. Then we are informed of a "Painted Room," with a ceiling representing Apollo and the Muses, a subject which we now find in the ceiling of the room in the Boston Museum. Walford continues: "on it was a series of panels illustrative of the story of the old Greek romance of Daphnis and Chloe. . . . They have now been removed to a hall on the first floor."

He next mentions a library with an alcove, which latter was formerly a separate room, though "the dividing wall has been removed so as to make it now a part of the library." The inference would be that these changes had taken place within the memory of the Brooks family, owners of Woodcote at the time of Walford's visit. With

Fig. 8 — Overdoor by Blondel
From Plate 76, Volume II, of *Maisons de Plaisance.*

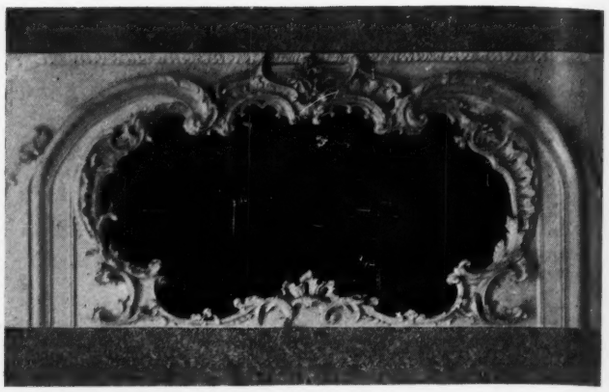


Fig. 9 — Overdoor from Woodcote
Based on Blondel's design.

the description of the other rooms we are not concerned. But it is worth while to note that the visitor speaks of the door locks of the house as of Italian workmanship, bearing "upon them . . . the coronet of Lord Baltimore," and that he remarks, "this [same] nobleman brought from Italy the paintings which surmount several of the doors."

Now, if we bring together those items mentioned by Walford which seem reasonably to correspond with observable features in the Woodcote room in the Boston Museum, we encounter some curious discrepancies. The chimney piece carved to represent the Æsop fable, Walford places in the morning room. The ceiling portraying Apollo and the Muses he assigns to the Painted Room, where it was once reënforced with panels illustrative of Greek mythology. He specifically calls attention to the Baltimore arms on the locks of the doors. Evidently, either Walford was an extremely inaccurate observer, or, at some time subsequent to his visit to Woodcote, alterations in the place were made which brought Æsop and Apollo into the same room, concurrently obliterating the overmantel which must originally have surmounted the present marble fire frame, and altering the Baltimorean hardware.

The confusion of mind induced by this possibility might be relieved could we surely determine which Lord Baltimore installed the major features of the present decoration and how he went about his task. Unfortunately, the archives of the Baltimore family, numerous though they are, offer nothing positive which would document this room. In 1725, Cecil, private secretary to both the fifth and sixth Lords Baltimore, wrote: "Great alterations are made at Wood Cote, for it is now a ruinous place and looks as if it had had nothing done to it this Hundred Years, for he has pulled down everything and has finished nothing, and what he does is done out of his own head." Again, several months later, he writes: "My Bro: Baltimore has pulled down almost everything at Wood Cote and when they are to be rebuilt ye Lord above knowes . . . theire is so many Anvils in ye fire & so many things to be done and none finished yt makes the place look like an uninhabited place."*

Among the "in-laws" of the Baltimores, there was an artistic but impecunious relative named Francis Brerewood. He was employed by Frederick, sixth Lord Baltimore, from 1753 to 1760, as a combination overseer and steward at Woodcote Park. He had, it would seem, some talent for painting and a knowledge of architectural drafting. He was discharged by Frederick for some legitimate reason and brought suit to recover payment for his services. The incident is interesting in that Francis filed a bill giving in detail the alterations to Woodcote that he had supervised. This bill shows that he made repairs and alterations from 1753 until his discharge in 1760. He gives a schedule of the account for work done on the room "north of the vestibule," sometimes called the "State Room."

£ 12. 12 for the oval painting in the State Room
£ 16. for 4 door pieces †

These notations may refer to the paintings now in the Boston room, but if so, they only constitute further evidence pointing to subsequent important interior rearrangements of Woodcote. From Francis' record, it is evident that the State Room lay north of the vestibule. On the other hand, the paneling in the Boston Museum could not have been in a north room. It is not of the right dimensions; and it lacks the great entrance which would have occupied the space now filled by the chimney piece opposite the windows. As to when and how the present ceiling, paneling, and mantel were combined, we can only guess. Nowhere do we come across a reference which serves to document them precisely as they now stand.

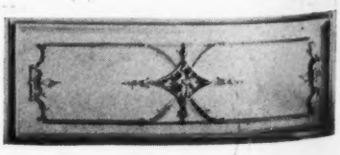
There remain, no doubt, sources of information still untapped; but, until these are gone over, it is possible to state with conviction only that the ceiling and overdoor pieces of the Woodcote room may be those commissioned by Frederick, sixth Lord Baltimore, and that the designs for the paneling were taken too directly from Blondel's *Maisons de Plaisance* even faintly to justify their attribution to Thomas Chippendale.

* *Maryland Historical Magazine*, Volume III, 1908, pp. 291, 293.

† This suit in chancery was brought to light by the research of Mrs. Russel Hastings. See also, *Gleanings from English Wills*, *Maryland Historical Magazine*, Volume XXII, 1928, p. 307.

Fig. 10 (left) — Frieze Detail from Blondel
Taken from Plate 26, Volume II, of *Maisons de Plaisance.*

Fig. 11 (right) — Dado Detail from Woodcote
Compare with Figure 10.



Some Men from Medway

By Mabel M. Swan

WHO were the cabinetmakers who built the simpler furniture of olden days, the household "settings up" of rural young folk about to be married, the hopeful dower chests of young daughters, the maple or mahogany dining room chairs, and the new bedroom furniture — milestones of family progression in prosperity and progeny? Their name is legion, and their fate oblivion. But not invariably. Now and again, in some small New England village, still remote in spirit from the modern age, we may find families cherishing some few pieces of ancestral furniture, and, therewithal, keeping green the memory of the men who made them.

One need but travel by circuitous route from Boston to Providence, following the less trodden thoroughfares westward and south, to encounter quite a nest of such communities — Medfield, Millis, Medway, Franklin, and Wrentham. And, among them, if one moves slowly and seeks diligently, he will come upon the trail of Luther Metcalf and his associates, cabinetmakers for a century to the folk of the entire district.

Metcalf was born in 1756 and lived to the ripe age of eighty-two years; but his history, in so far as we are concerned, begins in 1770, when, as a lad of fourteen years, he was apprenticed to Elisha Richardson (*1743–1798*), a cabinetmaker of West Wrentham, now Franklin. Richardson was a true country craftsman, who alternated between farming the acres which he had derived from the heirs of Richard Puffer — who cleared the land and built his home upon it as far back as 1691 — and making furniture for his neighbors. To Richardson are credited the two Windsor chairs of Figure 1, with their sturdy, well-molded

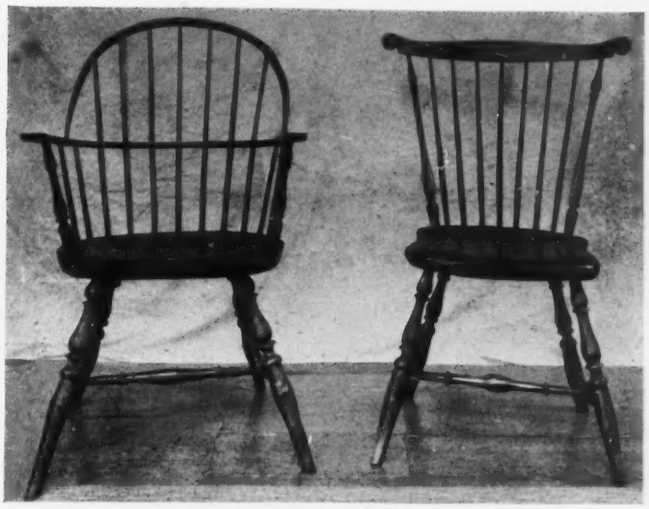


Fig. 1 — Chairs by Elisha Richardson (*1743–1798*)
Owned by Orion T. Mason

saddle seats and their generous turnings. The hand that could guide the plow through a straight furrow could likewise do a neat bit of carving, as the delicate fiddle scrolls of the fan-back chair attest.

For Elder John Pond of the first meeting-house in West Medway, Richardson fashioned the banister-back chair of Figure 2. That was in the days when one's pew in church was one's private fortress against the Devil, as well as one's house of God — to be furnished as one deemed fit and prudent. Elder Pond planted his chair in the midst of his own pious barricade, and, sitting bolt upright upon it, for years combatted the somnolence induced by lengthy Sabbath sermons. The straight chairs of our ancestors were made not without wise intent. But, if one sought greater ease, in more profane surroundings, Richardson could supply it; for he also made the corner chair and the tall well-turned slat-back, whose rockers may be a subsequent

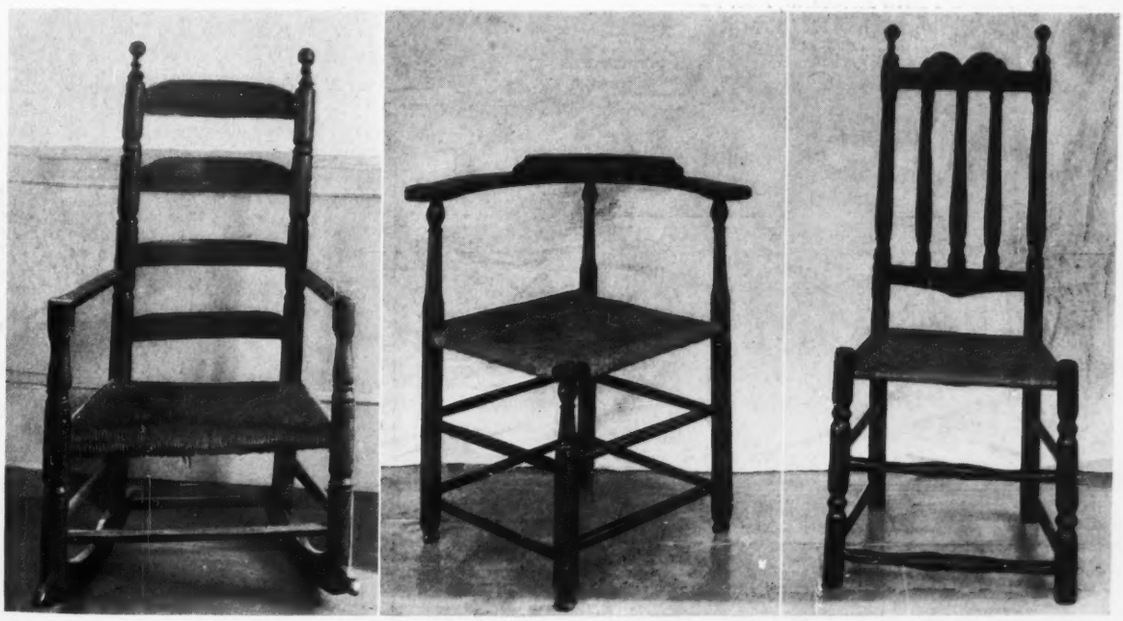


Fig. 2 — Chairs by Elisha Richardson (*1743–1798*)
Slat-back rocker owned by Herbert M. Hixon; banister-back and roundabout chairs owned by Orion T. Mason.

Fig. 3 — SERPENTINE-FRONT CHEST OF DRAWERS (*1798*)
Made by Luther Metcalf for Mrs. Moses Pond, great-grandmother of the present owner.
Owned by Miss Clara Bullard

Fig. 4 — MAHOGANY TALL CLOCK (*1796*)
Luther Metcalf's most ambitious work; made for his own use and disposed of in his will.
Owned by Miss Esther Newell of the fifth generation of Metcalf descendants

Fig. 5 — SMALL TABLE AND WINDSOR CHAIRS (*c. 1800*)
Exemplifying Luther Metcalf's simpler types of furniture.
Owned by the maker's direct descendant, Mrs. Bertha Hunt

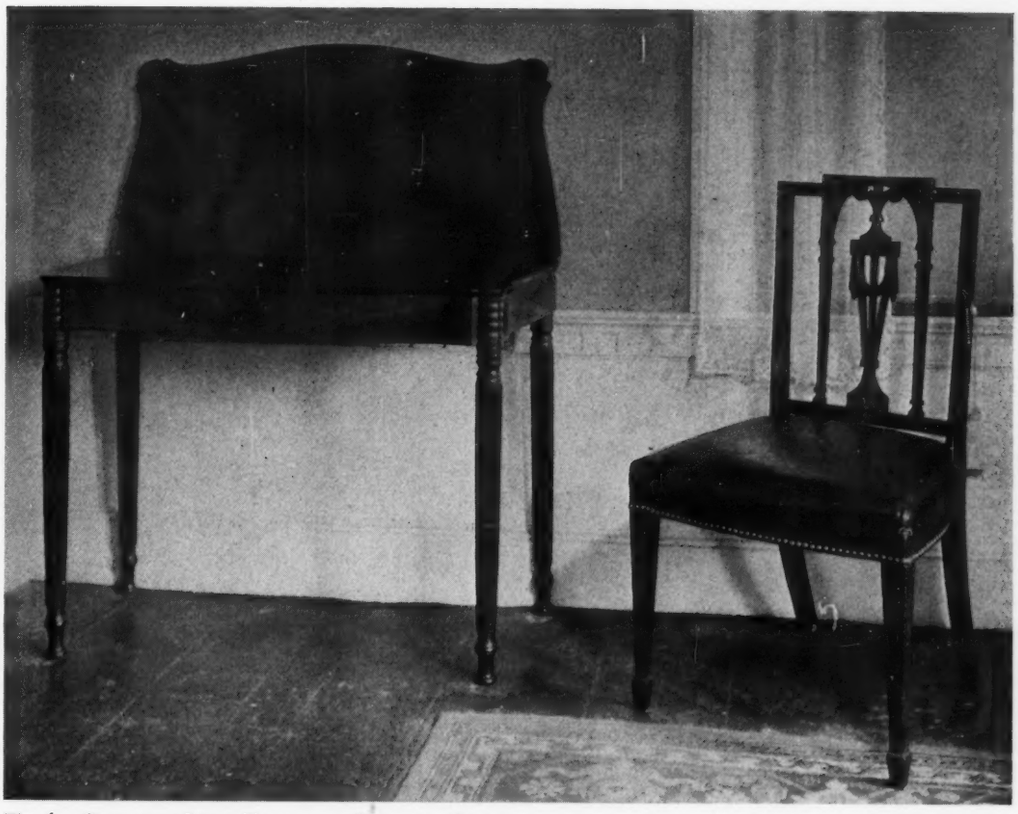


Fig. 6 — SHERATON STYLE TABLE AND CHAIR (*c. 1800*)
Exemplifying Metcalf's superior capabilities as a chair and cabinet maker.
Owned by Mrs. Bertha Hunt

Fig. 7 — MAPLE ROCKER AND TWO WINDSORS (*c. 1800*)
Made by Eleazar Daniels of East Medway.
Owned by Herbert M. Hixon

Fig. 8 — CHERRY DESK (*1812*)
Made by Calvin Plympton in the style of half a century earlier.
Owned by Herbert M. Hixon

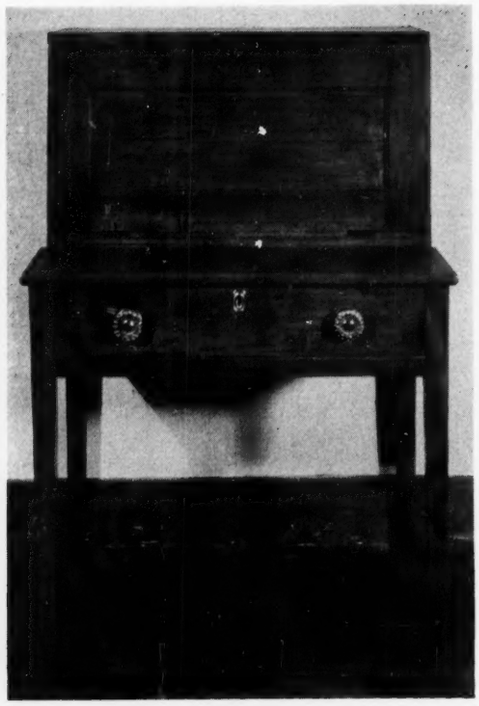


Fig. 9 — PINE DESK (*1822*)
Made by Joseph Metcalf for his daughter Almira.
Owned by Orion T. Mason

addition, shown in Figure 2.

Apprenticed for the normal term of seven years, in 1770, Luther Metcalf should have been free by 1777 to start out for himself. But in those days equivalents were not recognized in the awarding of degrees. The young man left bench and lathe to shoulder a musket in the Revolution. He returned, three years later, with the military rank of Major, but with his civilian obligation still unfulfilled. Accordingly, he reëntered Richardson's shop to complete his full term as apprentice, and there he remained until 1780. Perhaps that experience accounts for his insistence upon making an equally rigid arrangement with the many lads whom, when he became a master workman, he subsequently employed.

Once in his own establishment, Metcalf pursued his trade with vigor and success. His shop developed into a large two-story building on the top of Village Hill, whence he could look down across green meadows and patches of dark woodland to the blue convolutions of the winding river Charles. His house, built in 1792, and now utilized as the Village Inn, is a well-known landmark. Its interior, though altered from its aspect of early days, still retains some hand-carved mantels wrought by its first owner.

Fig. 10 — CARVED BEDSTEAD (*c. 1825–1830*)
Made by Captain Samuel Benjamin. Of the heavy pineapple type, but competently carved.
Owned by Miss Grace W. Jennings

Many ambitious local youngsters came under Metcalf's tutelage, some voluntarily, some in response to advertisements such as this in the *Columbian Minerva* for April 14, 1801:

> Wanted to Hire —
> A Journeyman Windsor Chair Maker — Also wanted one or two active Boys not exceeding 16 years of Age as Apprentices to the Cabinet and Chairmaking Business. Inquire of Luther Metcalf.

Among the many stories which tradition has passed down concerning Metcalf and his helpers, the most popular is that of the

apprentice, who, in order to taunt a fellow worker who had been jilted by the village belle, painted a silhouette of the popular maiden beneath the seat of a chair upon which the lovelorn youth was working. The chair was sold with the portrait, and its unusual decoration attracted more attention than some of the finest pieces which were turned out from the shop.

An illustration of Metcalf's work at his best is found in the inlaid mahogany clock case of Figure 4. It was built in 1796 and left by Major Luther's will to the oldest grandchild of each generation, with the curious proviso that it should be wound only by the grandchild in whose possession it chanced to be. Miss Esther Newell, fortunate representative of the fifth generation, is the present owner of this handsome piece.

The carved mahogany Sheraton chair and the card table of Figure 6 offer further testimony to Metcalf's skill, and reveal a degree of elegance not always to be found in the productions of rural cabinetmakers. The chest of drawers of Figure 3, with a frame of cherry, and drawers and top of mahogany, was built by Metcalf in 1798 for Mrs. Moses Pond, great-grandmother of the present owner. Its oxbow front and ogee feet are typical of the nice detail of Metcalf's neatest achievement, which was far superior to that exemplified in the two Windsor chairs of Figure 5, and in a cherry table owned by Miss Bullard, which was made in 1835.

Joseph Metcalf, Major Luther's younger brother (*1765–1849*), was one of the latter's apprentices. In 1789, when he had learned his trade, he started from Medway for Boston with an oxcart, into which he piled all his worldly goods, including his wife. From Boston he proceeded by sailing vessel to Hallowell, Maine, whence he continued his oxcart journey through the woods to Winthrop, Maine. This pilgrimage occupied three weeks; now it is but a brief trip by automobile. In Winthrop, Joseph established the first cabinetmaking shop in the village, and later built a dwelling in exact duplication of Major Luther's Medway home.

Many years later he became town historian. It is to his great-grandson Orion T. Mason of West Medway, that the author acknowledges her indebtedness for photographs and for many facts concerning the lives of the Medway group of cabinetmakers.

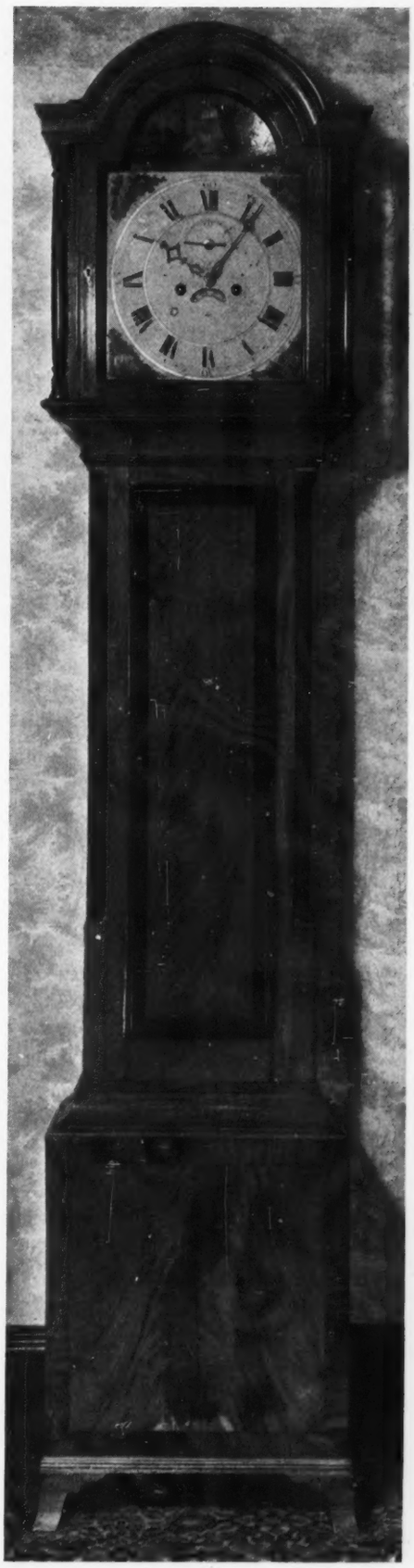


Fig. 11 — Tall Clock (*early nineteenth century*)
The case is said to have been made by Captain Samuel Benjamin.
Owned by Mrs. F. W. Herrick

Joseph Metcalf, too, had his apprentices. Of these the best known was Captain Samuel Benjamin, who began to learn his trade in 1806, and, after serving only three years, became a cabinetmaker in Winthrop Village. In 1837, Captain Samuel abandoned cabinetmaking for the manufacture of agricultural implements. This business he carried on until 1853, when he retired in favor of his sons John and Albion.

Another cabinetmaker of Medway who is said to have learned his trade under the elder Metcalf was Calvin Plympton (*1775–1816*). The slant-top cherry desk of Figure 8 was turned out by him in 1812. The chairs and communion table built for the new meeting-house in 1816 were also his work. Another of Metcalf's apprentices was one James Partridge, who died at the age of twenty-four, leaving an applewood desk as his chief monument.

Captain Eleazar Daniels (*1788–1858*) and Stephen Adams (*1829–1885*) were two other Medway cabinetmakers who almost certainly learned their trade under Luther Metcalf. Pictured in Figure 7 are three chairs by Eleazar Daniels. The workbench and sign of Stephen Adams are preserved by the Medway Historical Society. Two surviving secretaries, exact duplicates in every detail, one made in 1840, and the other forty years later, by Adams, are excellent reminders of the folly of attempting to fix the date of a piece of furniture solely by its style.

From 1770, when Luther Metcalf bound himself to seven years' service with Elisha Richardson, to 1880, when Stephen Adams repeated himself, we are able to follow the line of Medway cabinetmakers and their apprentices. Indeed, we may set our beginning date much earlier, with Elder Pond's Sabbath Day chair. Apparently, there was not a great creative genius in the group. But every one of its members was a good workman, well trained, and fully competent to meet the relatively simple requirements of his locality. Evidently, the leading spirit was Luther Metcalf. In those rare instances where something exceptionally fine was required, the commission fell to him.

American Miniatures by Minor Artists

By FREDERIC FAIRCHILD SHERMAN

THE earliest American portrait miniatures hail from about the middle of the eighteenth century and are the occasional work of portrait painters in oils, like Charles Willson Peale and John Singleton Copley — their technique rather that of men familiar with oils than of true miniaturists. As the century drew to a close, numerous foreign portrait painters, among them true miniaturists, came to the Colonies to practice their art — such men as Robert Field and John Ramage. These artists, better trained than the rank and file of native contemporaries, enjoyed considerable popularity, and their example helped to develop the style of local miniaturists. Before the dawn of 1800, the portrait miniature enjoyed a great vogue in America. It served the same general purpose as the oil portrait and was not nearly so expensive a luxury.

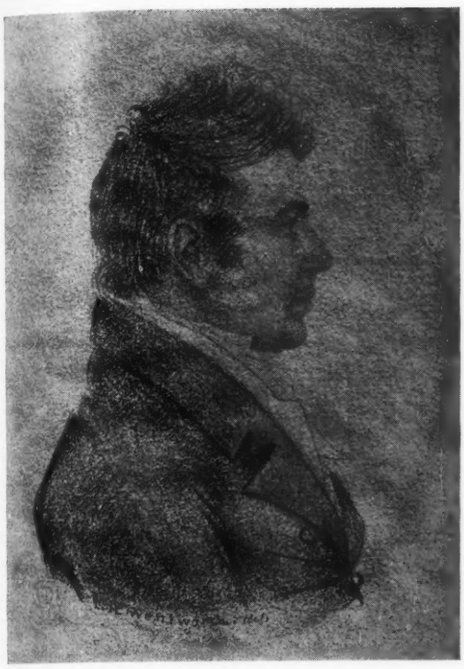
The first years of the nineteenth century witnessed the advent of the silhouette as a competitor of the miniature. This form of likeness, though even cheaper than the miniature, never seriously affected the popularity of the latter, probably because of its lack of the sensuous appeal of color. That this is the true reason for the silhouette's failure to supplant the miniature in public favor seems amply proved by the fact that the silhouettist frequently tried to imitate the richer form of portraiture by adding color in the dress and sometimes in the hair of his sitters. By the end of the first quarter of the century, he had pretty generally changed from a true silhouettist to a painter of portrait profiles. The most proficient New England practitioner in this latter realm was James Sanford Ellsworth, whose product has a definite value for truthful representation as well as for a certain naïve charm. Another New Englander who painted miniatures of a little larger size was one William Plummer. But the silhouettist most successful in becoming a real miniaturist was Thomas Edwards of Boston, who, by 1825, was painting ivory miniatures of considerable merit, and had ceased to confine himself within the rigorous limitations of the profile.

Fig. 1 — GULIAN LUDLOW, JR. (*obit 1821*)
A pencil profile by Gulian Ludlow, Sr. A well constructed and well drawn head.
From the collection of Bradish Johnson Carroll

GULIAN LUDLOW

Gulian Ludlow, whose miniature likeness, together with that of his wife, both by John Ramage, is in the Metropolitan Museum of Art, was himself a portraitist of more than ordinary ability. The village of Ludlow, now the southern district of the city of Yonkers, New York, was named for his family. At some time in 1821, Ludlow drew a really fine miniature pencil profile of his son Gulian, Jr., who died, October 7, 1821. This portrait is inscribed on the back, *Gulian Ludlow, Jr. in his last illness. Portrait sketch in pencil by his father Gulian Ludlow;* and on the front, *Died*

Figs. 2 and 3 — MARY HABEY (*left*) AND BETSEY SAWYER
Both of these portraits are by William Plummer, who had a knack for catching facial expression and for suggesting color; but he was troubled by such concerns as bodily proportions and the necessity for hair. Nevertheless, Betsey Sawyer is well placed in her rectangle and is portrayed with dignity and vividness.
From the Glenn Tilley Morse collection



Figs. 4 and 5 — UNKNOWN PORTRAITS (*c. 1820*)
By T. H. Wentworth. Technically amateurish, but, in the case of the woman's profile, no doubt painfully true to life.
From the collection of Mr. and Mrs. Robert C. Carle

Oct. 7th 1821. At present the property of a descendant, Bradish Johnson Carroll of New York, this profile is a precious heirloom and probably the only portrait by Ludlow in existence. Sufficient in itself to rank the artist with the professional portrait painters of his day, it accounts for his choice of Ramage to paint himself and his wife, and indicates the taste of the metropolitan society of which the pair were prominent members in the early 1800's.

WILLIAM PLUMMER

William Plummer, who painted, on cardboard, watercolor profiles of Massachusetts folk during the first quarter of the nineteenth century, was no more than a mediocre artist, though he had studied with Washington Allston. His little portraits are primitive in appearance, hard in outline, and show poorly modeled faces. Their most attractive feature is their coloring; and, even in that respect, they fall below the level of Ellsworth — the Connecticut miniaturist. The Mary Habey and Betsey Sawyer miniatures by Plummer, herewith reproduced, are from the collection of the Reverend Glenn Tilley Morse. They measure about four and one-fourth inches high, by three and three-eighths inches wide. That of Betsey Sawyer represents the sitter as a middle-aged woman, head and shoulders to the left. Shown at half length and seated in a red upholstered chair, she has black hair, brown eyes, and a lightly flushed face. Her dress is of plain black, and she wears a lace cap trimmed with pink ribbons. In the lower left corner, some

Figs. 6 and 7 — MR. AND MRS. COLLINS
An unlovely pair delineated with more frankness than skill by one who preferred to remain anonymous.
From the author's collection

stalks of flowering grass appear, and, in the upper part, traces of the blue of the sky.

Mary Habey is pictured at half length in profile, facing to the right. She has dark brown hair, dark eyebrows, blue eyes, and a deep rose complexion. Her hair is dressed in a curiously severe manner, with a tight circular curl at the side of the head in front, and, at the back, a twist surmounted by a high-back shell comb. She wears a black figured dress with a wide collar of white ruffled lawn. The background is in various shades of brick red, changing, above the head, to a clear blue.

Fig. 8 — MRS. GEORGE REED
By Alexander Emmons. Note the stringy bobbed hair and the lack-lustre eye. There is a fearful realism in some of these humble portraits of everyday folk.
From the author's collection

T. H. WENTWORTH

Of Wentworth, who made the other pencil profiles which are here illustrated, Mantle Fielding, in his *Dictionary of American Painters, Sculptors, and Engravers*, says: "Portrait painter in oils and miniature. He also made profile portraits in pencil. He was working, about 1815, in Utica, New York." To this I can add that his initials were T. H. We learn, further, that he was extensively occupied in Connecticut during the 1820's. A number of his pencil miniatures are in possession of the older families of Hartford: one of a Miss Lewis, signed and dated *1821*, in the collection of the Litchfield Historical Society, and four more, of which two are in full-face, at the Mattatuck Historical Society in Waterbury.

The pair reproduced are the property of Mr. and Mrs. Robert C. Carle of South Salem, New York. They are but fair specimens of the artist's work, two of those at Waterbury being very much finer in drawing and modeling. However, the present samples give a sufficient idea of Wentworth's abilities as a portrait miniaturist. Mr. Fielding fails to cite evidence in support of his statement that Wentworth worked in oils. My own investigation leads me to doubt its accuracy.

There is no one listed in the American branch of the Wentworth genealogy who would correspond to T. H. Wentworth. Hence, it is probable that this artist was an Englishman, who, after the War of 1812, came here to make a living, and perhaps later returned to his native country. He doubtless followed the common custom of the period and lived with the families whose portraits he was painting, taking his board in part payment for professional services rendered.

ANONYMOUS MINIATURES

The small miniatures of Rufus and Olive Collins, in color, though primitive, are decidedly intriguing. That of Mrs. Collins is the more colorful of the two, though the tones are very soft and lovely. The lady wears a pale blue coat with a

Figs. 9 and 10 (left and right) — LAWRENCE TAYLOR AND MRS. LYMAN HINE
By James Sanford Ellsworth. At times, as in the portrait at the right, Ellsworth shows a fine sense of line, an appreciation of well placed accents, and a true feeling for style. Of the minor profilists, he is, perhaps, the major.
From the New Milford, Connecticut, Historical Society

Figs. 11 and 12 (left and right)—
DEACON AND MRS. BEERS
By James Sanford Ellsworth. A hard-bitten old New Englander, and a wife who has achieved a firm serenity of character and appearance.
From the Glenn Tilley Morse collection

wide, delicate rose collar and front, and a white lace cap tied with light red ribbons. She has dark hair and eyes, and a slightly flushed face. Mr. Collins is represented in a black coat with black and white checkered waistcoat and black collar. His hair and eyes are black, and his face is ruddier than his wife's. These little portraits are painted on paper, measure four inches high, by three inches wide, and are in the original rose-tinted pine frames in which the artist delivered them. As they were found in eastern Connecticut, the sitters were doubtless residents of that locality or of some neighboring Rhode Island village. It is possible, but unlikely, that these profiles are the work of William Plummer or of Alexander Emmons. Certainly they are not fine enough for Ellsworth, who also painted in that part of Connecticut. Personally, I attribute them to some local artist who has not thus far been identified.

ALEXANDER EMMONS

As an example of the work of Alexander Emmons, for purposes of comparison, I reproduce a profile miniature of Mrs. George Reed, which is characteristic. The stippled background extending around the neck and shoulders, the painting of the hair in line, and the reddish tone of the complexion, are peculiarities by which I have come to recognize the hand of Emmons. This example is on paper, four and one-half inches high, by three and one-fourth inches wide, the portrait itself measuring but two and three-sixteenths inches high, by one and one-half inches wide. As a work of art it has little or no value — but it is just as well to remember that an excellent portrait need not necessarily be a work of art at all, or the majority of photographers would starve from æsthetic malnutrition.

JAMES SANFORD ELLSWORTH

Four hitherto unpublished profile miniatures in water color, on paper, by the Connecticut artist James Sanford Ellsworth, complete the list of those I have now to record. The first portrays Lawrence Taylor, a descendant of the Reverend Nathaniel Taylor, who was called to preach the gospel in New Milford, Connecticut, in January, 1748. The second is of Mrs. Lyman Hine, a descendant of another early New Milford family. Both profiles are now in the collection of the New Milford Historical Society, and add another to the localities in which Ellsworth, who traveled about from place to place in search of work, practiced his individual art.

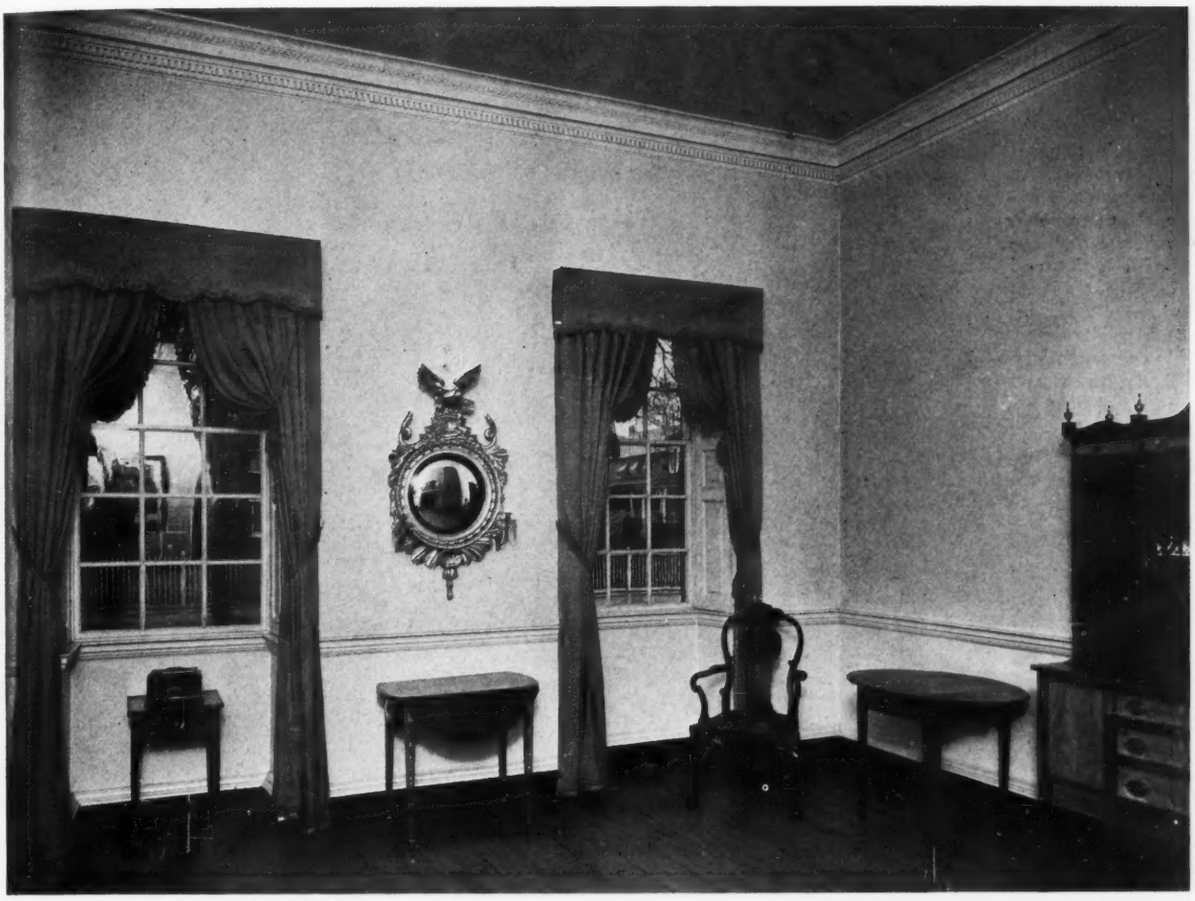
The likeness of Mrs. Hine (*1794–1862*), whose maiden name was Hannah Roberts, measures four and three-fourths inches high, by three and one-half inches wide, and depicts the subject in profile, three-quarter length, turned to the left. She wears a black dress and white lace collar and cap. The portrait of Lawrence Taylor (*1798–1857*), four and one-half inches high, by three inches wide, shows the sitter in profile, half length, turned to the right. He has black hair, faintly flushed face, and wears a black coat, gray waistcoat, white collar, and black stock.

The pair representing Deacon and Mrs. Beers, in the possession of the Reverend Glenn Tilley Morse, each three and one-fourth inches high, by two and three-fourths inches wide — a little smaller than most of his works — are of the artist's best period, from 1840 to 1850. Deacon Beers is pictured as an old man with white hair, facing to the right, seated in a mahogany chair upholstered in black horsehair. He has a lightly flushed face and blue eyes, and wears a coat of rich brown and a high white collar with figured white tie. Mrs. Beers appears as a woman of fifty-odd years, in a similar chair, facing to the left. Her face is softly tinted, eyes pale blue, and she has black hair, which shows under a white lace cap, trimmed with ruffling and light yellow ribbons. About her throat is a white figured linen collar, and, in front, a white tie with light brown ends. This is an exceptionally fine and unusually colorful pair of Ellsworth profiles. The characteristic clover-leaf background against which the heads are drawn, is easily discernible in the reproductions, as it is, also, in the other pair of portraits at New Milford, Connecticut.

Photographs by Pickering

THE DINING ROOM OF THE HAMMOND-HARWOOD HOUSE

The dining room is unquestionably the finest of our American Georgian rooms. The very elaborate window frames with their beautifully carved inside shutters admit of no curtaining. Many of their details of ornament are repeated in the door frames and overmantel. The fireplace wall is equally ornate and interesting. The carving on the chair rail and on the moldings above the baseboards is more than noteworthy. The architect, Matthew Buckland, whose portrait by Peale hangs on the walls of this room, drew lavishly from the works of Inigo Jones, Abraham Swan, and Robert Adam for much of the ornament employed.



THE LADIES' RECEPTION ROOM

The ladies' reception room is curtained in old red bourette, a popular material of the eighteenth century. Bourette was made from the cocoon of the silkworm after the continuous thread of pure silk had been reeled off. The cocoon was then crushed, and spun into a thick, rather uneven thread, which, when woven, produced a rough, heavy silk. These curtains are edged with a copy of an intricately woven old braid in the same red as the curtains. The eight red tassels at each window and the shaped valances echo the note of elegance which dominated the Chippendale era.

Annapolis Windows

Photographs from the Hammond-Harwood House at St. John's College

FOR the first extensive demonstration of how color was used in eighteenth-century American homes, the public is indebted to R. T. H. Halsey and those of his collaborators who arranged the room settings in the American Wing of the Metropolitan Museum. In connection with that enterprise, moreover, Mr. Halsey's investigations covered every phase of early furnishing and decoration, including the often extremely vexing question of the materials and methods formerly employed in the draping of windows.

Ably assisted by Mrs. Halsey, who, in the course of her work, has become a connoisseur of fabrics as well as an expert in the fashioning of period hangings, Mr. Halsey has, of late, been generously devoting himself to the task of supervising the restoration and furnishing of the several fine old mansions which have been acquired by St. John's College, Annapolis, as collateral to the development of a novel but highly promising program of cultural education.

The first of these buildings to be placed in commission is the Hammond-Harwood House, the completeness of whose rehabilitation has been made possible through the liberality of Mr. and Mrs. Francis P. Garvan. Serving as the Colonial Museum of the College, it is already open to public visitation. The most beautiful among surviving Colonial dwellings, the Hammond-Harwood House has elsewhere received adequate consideration on its purely architectural side. Its furniture deserves separate study and discussion. The present moment, however, seems propitious for publishing a series of pictures taken primarily with a view to exhibiting the window treatments in the most important rooms of this historic mansion. In each instance, the major fabric utilized is old. Trimmings, where new, are careful reproductions from early originals. The installation of Venetian blinds and the extensive employment of printed linens and cottons are in accordance with eighteenth-century custom.

For permission to use these pictures, ANTIQUES is indebted to St. John's College. The explanatory captions were specially written by Mrs. Halsey, under whose gifted direction the draperies themselves were made and erected. Illustrations and comment alike are worth careful study.

THE GENTLEMEN'S ROOM

The gentlemen's room is charmingly curtained in yellow bourette. The effectiveness of these curtains is greatly enhanced by the yellow and light red threads in the original braid and tassels. The restraint of the draping, thoroughly characteristic of the late eighteenth century, recalls an arrangement appearing in a Pergolesi plate published in London, in 1792. It is highly probable that, finishing his house on the eve of the Revolution, Matthias Hammond, who was active in enforcing the Non-Importation Agreement, would have postponed importing his curtain fabrics until troubles had subsided.

A SMALL ROOM

The windows of this small room glory in single curtains of a lustrous old green damask, made doubly handsome with a trimming in the same color, copied from an old hand-knotted tassel fringe. The use of single curtains hung on wooden gilded rings from a gilded pole will be found in a Hogarth painting showing an interior of the Chippendale period. In the Colonies, Governor William Franklin ordered from London, in 1763, for his home at Burlington, New Jersey, "Yellow silk and worsted damask" for single curtains rather similar to these. "Curtin rings" were advertised in our newspapers about 1770.

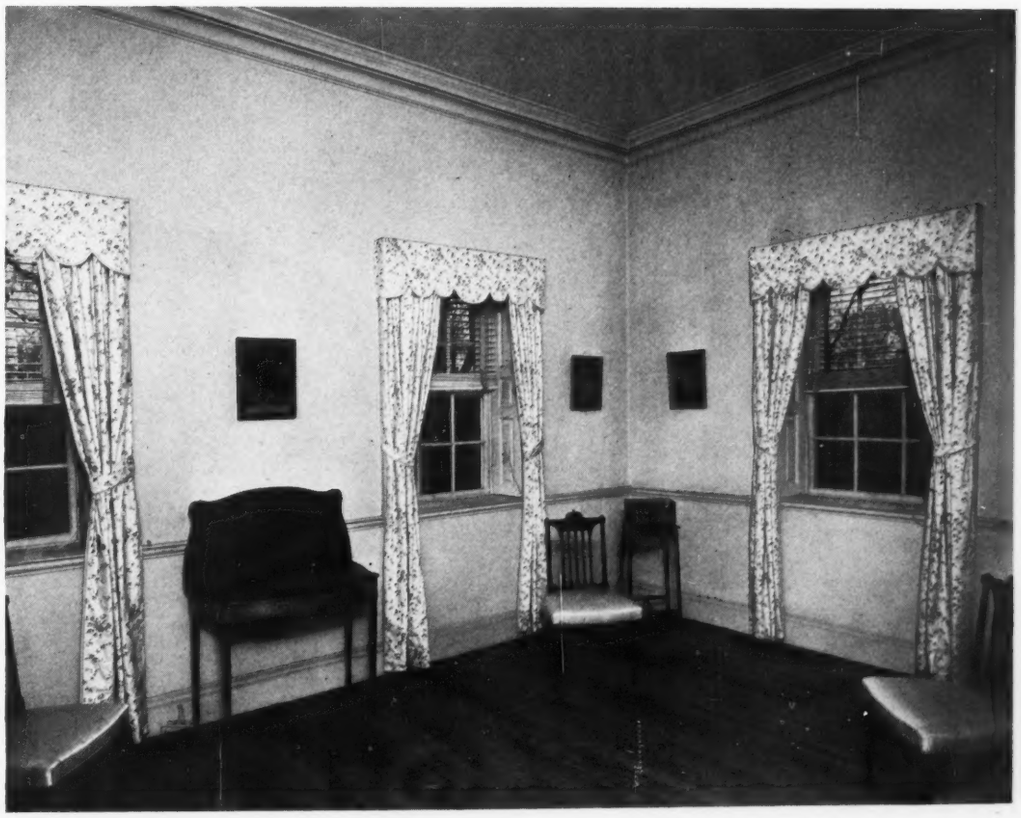
THE HAMMOND-HARWOOD HOUSE

THE BALLROOM

"Painted India calicoes" are mentioned in our seventeenth-century inventories and eighteenth-century advertisements. Today they are very rare, but St. John's College fortunately obtained ten of these gorgeous old hand-painted India calicoes for the windows of this beautiful Adam ballroom. The curtains have been hung in simple lines in order to display the *Tree of Life* design. The straight valances are hung in box pleats and the curtains are perfectly straight. The silk binding used was specially woven after fragments of the original binding found on some of the curtains.

SMALL CARD ROOM

The chief feature of the curtains in the small card room off the ballroom is the scalloped valance copied from an eighteenth-century original. Many variations of this type of valance in old chintzes are still in existence. Here the woven edging is an authentic reproduction, whose colors were selected from those in the floral pattern of the delightful old glazed chintz of which the curtains are made. This particular type of design was known as *Pompadour*, after the famous French lady of that name.



THE HAMMOND-HARWOOD HOUSE

A Bedroom

The bedroom is appropriately curtained in an old toile de Jouy, *America's Homage to France*. Impressions from both states of the copperplate are represented. In the first, France wears a crown. The second state appeared after the French Revolution. In this version, the crown has been discreetly removed. One of the white and gold wooden cornices from which the curtains of this room are draped was found in the house; the other two were copied from it. Likewise, the heavy red and white tassel fringe is a careful copy of an old fringe. It lends to the draperies a soft yet sparkling border, which adds materially to their grace of form and charm of color.

Curtains of Toile

Another old toile de Jouy, *The Four Parts of the World*, hangs in this room. The draping is very similar to an arrangement published, in 1814, in *Ackermann's Repository*. The article accompanying the English sketch urges that house furnishings be designed in some relation to contemporary events. The arrow motive appeared in the furniture of American homes, where it was viewed as a patriotic emblem; while abroad its implications were Classic, the dart being very personal to Diana the Huntress, and to Cupid the Marksman.

THE HAMMOND–HARWOOD HOUSE

Some Bennington Pitchers

By Doctor Charles Green

Except as otherwise noted, illustrations are from the author's collection.

CHARLES D. COOK'S discovery of a previously unrecorded pitcher in Bennington parian, published in Antiques for December, 1928, is of importance beyond its revelation of an authenticated new pattern in this ware. Mr. Cook's discussion covers two white pitchers of unusually graceful form, one bearing the *Fenton's Works* mark, the other unmarked; but both otherwise identical in size and shape, and in their decoration — a delicately modeled orchid-like plant in low relief. Another unmarked specimen of this pattern, in white parian, has recently turned up. Two specimens in a bluish paste, the origin of which is at present only conjectural, are likewise known.

Yet another hitherto unlisted Bennington pitcher is here pictured in Figure I. It is of creamy white parian, octagonal in form, bears the *Fenton's Works* mark, and has an extreme height of ten inches.

Each of its eight panels carries a delightfully wrought relief decoration in the form of a flowering vine, which, like the dainty plant of Mr. Cook's pitcher, probably defies botanical classification; for its leaves are those of the hop, while its flowers resemble double daisies, or perhaps dahlias.

An unmarked sugar bowl with the same decoration is in my own collection. In the Pitkin collection at Hartford may be seen still another sugar bowl and a matching creamer, both unmarked, if memory serves correctly. The McKearin collection at Hoosick Falls includes a sugar bowl and a creamer, the latter marked (*Fig. 2*). Here, then, we have indubitable proof, from marked examples, that Bennington produced both large pitchers and tea sets in this distinctive pattern. Somewhere, in all probability, reposes a matching teapot awaiting recognition. Absence of marks on the sugar bowls is well accounted for by custom, since in tea sets it was a common practice to mark only one item of the outfit.

As Mr. Cook has pointed out, the raised *Fenton's Works* mark was applied before firing to pieces already cast. It was not a part of the mold, and was, accordingly, affixed or omitted as occasion and indifference suggested. This judgment may readily be verified by comparing the various placements of this mark on several pitchers of identical design. No two are precisely alike.

Among Bennington parian pitchers, the so-called Daisy pattern is the one most frequently encountered. Because of its numerous variations, however, its identification sometimes offers puzzlement to the collector. The following classification will therefore be helpful:

Type I was the first variety of Daisy pitcher produced at Bennington. It was issued in a standard eight-inch size, usually marked with the *Fenton's Work* medallion, but sometimes unmarked. Each of its sides bears a cluster of flowers, whose most prominent feature is a daisy, or dahlia, of sunflower proportions. A single full-blown tulip is included, together with five globular buds and a number of blossoms, perhaps representing fuchsia flowers. The background is smooth and quite lacking in stippling or orange peel effect. The base is encircled with a cusped Gothic border, which likewise frames a formalized vine trunk, probably intended to obscure the casting seam at back and front. Pitchers of this type are white or creamy white (*Fig. 3*).

Type II is differentiated from Type I by a large mask beneath the pitcher's spout. To accommodate this mask, the frontal ornament is somewhat abbreviated. With the exceptions noted, the two types are identical. A nine-inch specimen is pictured in Figure 4. I have never yet seen a marked example of this second type, though one or more may well exist. Five sizes are known: approximately 9, 8, 7, 5, and 4½ inches, measuring to the high point of the curve of the spout.

Fig. 1 — Octagonal Parian Pitcher
This vine pattern occurs also in creamers and sugar bowls. *Extreme height: 10 inches.*

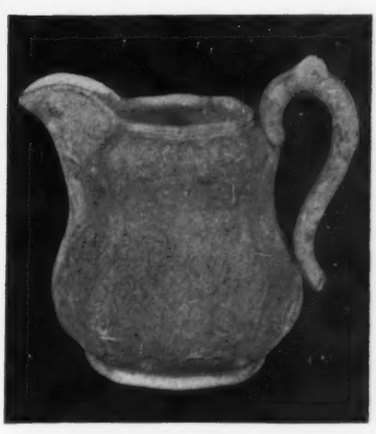


Fig. 2 (left and right) — Sugar Bowl and Creamer
Same pattern as Figure 1. A matching teapot is still to be found.
From the McKearin collection

Fig. 3 — Daisy Pitcher, Type I
Side and front views. *Height: 8 inches.*

an eight-inch size. Some examples bear the ribbon mark, others are unmarked. All are coarser in material and workmanship than pitchers of Types I and II, and are the least worthy of the three types. Their surface is stippled. As if to permit of easier production, the floral design is altered in the direction of simplification. The daisy, tulip, and globular buds remain, but the more intricate foliage and blossoms of the fuchsia are omitted. The Gothic border at the base is completely eliminated. But these omissions find compensation in a tropic tree that rises from base to spout in the front and is repeated at the back (*Fig. 5*).

All of these Daisy pitchers are quite charming, though whether their design was original with Bennington, or was a copy from a previous English model, is unknown at this writing. While they are not exceptionally rare, they are nevertheless to be considered scarce. Their infrequency and the localities where they are found, together with the occurrence of identifying marks on so large a proportion of known specimens, lead to the conclusion that Types I and II — and probably Type III — were made exclusively at Bennington. This opinion must stand until evidence to the contrary is adduced.

An intermediate size appears to be missing here (5¾ or 6 inches), but it may be expected to turn up one of these days and complete the sequence.*

The usual coloration is white or creamy white, but specimens exist in a definite café-au-lait tint, not due to overfiring, but undoubtedly attributable to an attempt to produce something resembling cane color. It is believed that the pitchers of Type II originated in the earlier Bennington era, seemingly following Type I, and that their production may possibly — though not probably — have continued during the later *U. S. P.* period.

To the *U. S. P.* period, however, we may ascribe the variant pitcher listed as Type III. This pitcher, apparently, was made only in

Fig. 4 — Daisy Pitcher, Type II
Front view, showing mask and shortened vine trunk. *Height: 9 inches.* Four other sizes are known.

* It is by no means impossible that this mask pitcher represents the primal type of the series, and that the others are but modifications and simplifications of this far richer original.

Fig. 5 — Daisy Pitcher, Type III
Side and front views. *Height: 8 inches.*

Another pitcher, illustrated in Figure 6, displays the well-known decoration of a climbing rose with many buds and full-blown flowers. When marked at all, such pitchers bear the *Fenton's Works* medallion; but, in any case, they are generally accepted as a Bennington product. Some are white, others have a creamy tint. Both marked and unmarked, they appear in biscuit and in various degrees of glaze. Many are discolored by overfiring; others are misshapen because of

the melting of some portion of their structure under the fierce heat required for firing. Some of these latter, in their deformity, take on peculiarly odd and attractive shapes, while others are actually hideous, with rough and sand-specked surfaces. But such pieces are to be viewed as curiosities and nothing more. They have small value.

Specimens of the blue and white Paul and Virginia pitchers bearing the *U. S. P.* ribbon mark have often been pictured. Figure 7 shows one of the Bennington pieces beside an English pitcher of similar design. English and Bennington pitchers in this pattern appear both with and without makers' marks. A comparison of the photographs should therefore prove helpful in determining the origin of a doubtful piece. The English pitcher here illustrated has a strut connecting handle and body. While this feature is lacking in the Bennington pitcher reproduced, it is not invariably absent. Neither is it always present on English pitchers of this pattern. Furthermore, the size of the pitcher had nothing to do with the use or non-use of the strut. English and Bennington examples alike display considerable variation in the depth of the blue. Pitchers in brown are to be credited to English manufacture.

Fig. 6 — Climbing Rose Pitcher

Fig. 7 — Paul and Virginia Pitchers
At the left is an English version; at the right, a Bennington treatment. The superior workmanship of the former is obvious.

The English handling of the Paul and Virginia motive is, however, vastly superior to that of Bennington, and the composition as copied at the United States Pottery shows departures from the English Longport original, which are evident on most casual inspection. One of the most noticeable of these is in the curve of the pitcher's mouth. The Bennington specimens have a downward sweeping and rather stubby spout, whereas those of English make maintain an upward curve. The Bennington relief modeling is far inferior to that achieved by the English potters, and the Bennington color is rather sloppily handled.

The Paul and Virginia pitcher as made at Bennington must be viewed as somewhat later in origin than the types shown in Figures 1 to 6. These, with the exception of the late version of the Daisy pattern, when marked, bear the *Fenton's Works* label, which Spargo mentions as first used in 1847. Yet we may legitimately conclude that some unmarked pieces in these patterns were issued previous to that year, well before a distinctive trade-mark had been adopted. That the *Fenton's Works* mark was employed during the *U. S. P.* period, I very much doubt. The advent of the United States Pottery brought a new, if not a better, order into the affairs of Bennington.

I believe it erroneous to assume that any of the raised marks on Bennington ware were used at any time not contemporaneous with their name significance. The *Fenton's Work* medallion was discontinued with the creation of the *U. S. P.* ribbon mark, which, in its turn, was supplanted by the *U. S. P.* medallion.

The pitchers of the second, or *U. S. P.* era, other than the Daisy and the Paul and Virginia designs noted, were the Niagara Falls, or waterfall, specimen, the Charter Oak pitcher, with its oak leaves and acorns, and the Water Lily design. The Niagara Falls pitcher alone of these was produced exclusively in white. All, moreover, were made in three different sizes, and it is noteworthy that each size exhibits its own peculiarities in the detail of its decoration.

Generally found in that material which is commonly called "parian," all of the three last designs are likewise met in highly glazed form, which gives them a heavy ironstone china look and makes them decidedly less attractive than objects of lighter and finer workmanship. The Paul and Virginia motive I have seen only in the usual parian.

Many different pot teries made similar articles almost identical in form and decoration. Hence, to attribute a casual specimen definitely to some one pottery that is known to have used the design encountered may readily lead to error. In general, it is inadvisable to draw hasty conclusions; yet there are certain ceramic patterns which appear to have been the exclusive product of a single pottery. But definite assertion as to just what these patterns are and where they were produced must wait upon the results of careful study.

English Furniture for the Average Collector

By Captain Ivan A. Jacobs

The purpose of the following notes, and of others which will appear in subsequent issues, is to acquaint inexperienced collectors with the salient features of attractive and relatively unpretentious types of English furniture. — *The Editor.*

THE English dealer is perpetually wondering why the American collector takes only certain pieces from his stock, leaving what the dealer personally considers to be more desirable specimens. He puts it down to climatic reasons — very often true — or lack of perception. He does not realize that the American public has been educated by both its museums and its dealers to the choice of antique furniture chiefly on the ground of beauty of line and of workmanship. Unless these two attributes are present together, no piece is thought to be worth while.

Rightly, I think, sentimental or historical reasons exercise very little influence on the purchase of antique furniture for the home. Such considerations are for museums and those whom I may call super-collectors to stress in their buying. The average person, to whom these notes are addressed, seeks, in selecting his furniture, to achieve an effective harmony coupled with practical utility. Under existing conditions, he is likely to find that these requirements are best satisfied by objects made during the so-called Golden Age in England, that is, between the years 1730 and 1800, or thereabouts.

But here let me introduce a word of warning. Even during this period, a great quantity of commercial furniture was made by inferior artisans. There are plenty of eighteenth-century pieces which are skimpy in material, awkward in design, and poor in quality. They are to be avoided as studiously as poor modern stuff. Granting, then, that the average buyer cannot afford masterpieces from the shops of the great English cabinetmakers, and that he prefers not to acquire inferior articles, what is left for him? A really extraordinary range of choice among examples which were made a century and a half ago for persons very much like himself — persons who, because of inherent taste or outward circumstance, preferred the simple and unostentatious to the ornate and magnificent, and who, at the same time, insisted upon good proportion and sound workmanship.

Fig. 1 — Sheraton Cabinet
Of mahogany banded with satinwood and inlaid with shells. A dainty piece, which, aside from its intrinsic decorative quality, is capable of utilization in a great variety of ways.

But why English furniture for American collectors? That is an entirely pertinent question, to which there are a number of entirely satisfactory answers. For one thing, early American styles in furniture, particularly those expressed in mahogany, were, in the main, based on contemporary English modes. Indeed, so exactly, in many instances, did American cabinetmakers follow overseas models that it is almost impossible to determine whether certain pieces of heirloom Colonial furniture were made in this country or were imported from abroad. So English eighteenth-century furniture is always sure to compose well with items of similar period and grade produced in America. Furthermore, there is really not enough eighteenth-century American furniture in existence to supply the requirements of present-day collectors, except those who are in a position to pay

Fig. 2 (right) — MAHOGANY BOOKCASE
While perhaps nearly contemporary with the other similar pieces pictured, this slightly heavier example displays reminiscences of the Chippendale style. Note the rounding of the exposed edges in contrast with the later reeding.

Fig. 3 (above) — SHERATON MAHOGANY BOOKCASE
A convenient item, with a small cupboard beneath, and adjustable shelves. The stepping back of each tier obviates an appearance of top-heaviness, and the open upper shelf increases the general aspect of lightness and grace.

Fig. 4 (right) — SHERATON CUPBOARD BOOKCASE
Inlaid corner columns, and inlaid drawer. Light inlaid line marking edges of shelving reduces the apparent mass of the wood. A piece of varied usefulness.

pretty heavily for the privilege of owning articles of purely native origin. Even then, I think I am correct in saying that it is today almost impossible to furnish a home completely and adequately in antiques without some recourse to importations from abroad.

This statement finds its fullest justification in the domain of hanging shelves, small cabinets, and movable bookcases. I should hesitate to say definitely that such a delightful set of shelves as that pictured in Figure 5 is unobtainable among early American things, but I can say very positively that I should not know where to find one. The same thing is true of the dainty Sheraton cabinet of Figure 1 and of the bookcases shown in the other illustrations. Pieces of this kind, small in scale, pleasing in proportion, and attractive in line, have an ever-increasing appeal because of their availability in the cramped quarters which people, both in America and in England, are more and more forced to occupy. In so far as I know, their counterparts were never made in America. If they were, few specimens survive to proclaim the fact.

Among the items shown, perhaps not more than two are to be viewed as of outstanding importance. That is why I have selected them for illustration; because, while easily obtainable at prices within reach of the average lover of old things, they are of practical utility and possess that measure of beauty which is accorded to all things well designed and well executed.

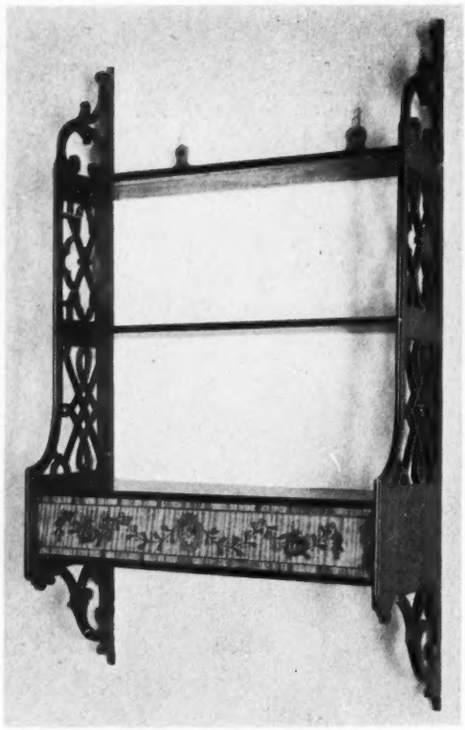


Fig. 5 (right) — HANGING SHELVES
Of mahogany and satinwood, combining Chippendale and Adam motives. The piercing of the supporting sides of such pieces and their careful modulation of outline produce an aspect of lightness and grace, needful in a wall object.

Fig. 6 — BOOKCASE ON CASTERS
Like a good many case pieces of the Sheraton period, a little unsuccessful in establishing a quite satisfactory relationship between body and legs, a defect which is here largely overcome by convenience, ease of handling, and a general air of lightness, which is enhanced by the reeding of the exposed edges.

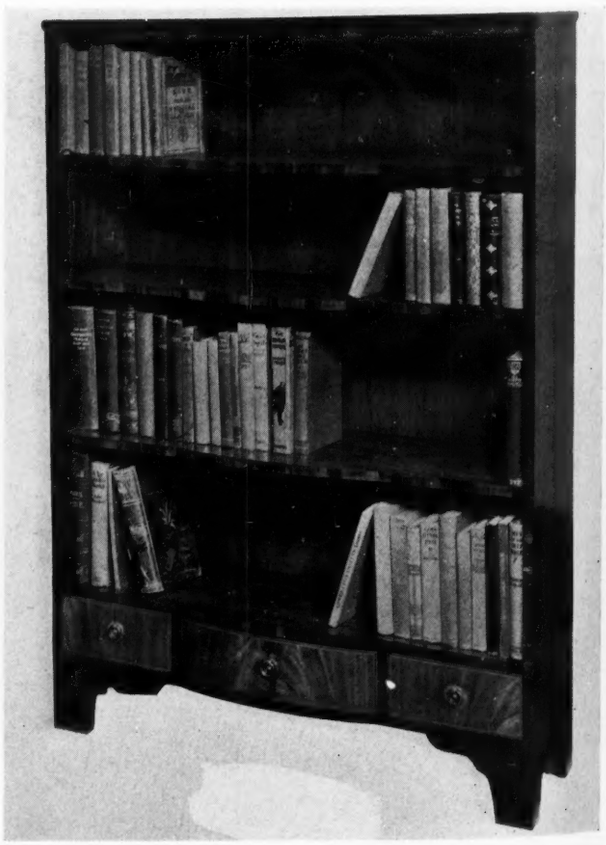


Fig. 7 — BOOKCASE WITH DRAWERS
Of mahogany and satinwood. This piece well exemplifies the ingenuity of English designers in finding ways of avoiding boxlike effects in their casework. The present item is redeemed by the simple device of inserting bow-front drawers of a contrasting wood. All exposed edges are covered with a cross-banded veneer.

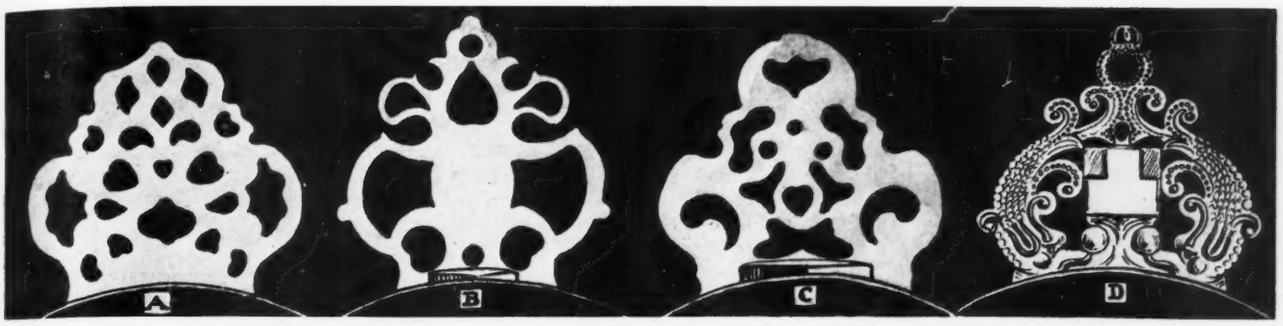


Fig. 1 — A Group of English Porringer Handles
a, 1674 to *c.* 1730 or 1735; *b*, 1675 to *c.* 1717; *c*, 1695 to *c.* 1760; *d*, *c.* 1730 in England. This last shape has also been found with the touches of Dutch pewterers. Especially drawn by Howard H. Cotterell, F. R. Hist. S., and printed by his permission.

The American Pewter Porringer

By Ledlie I. Laughlin

Since the late John Barrett Kerfoot, with his monumental volume *American Pewter*, supplied the impulse to further investigation along the lines which he had marked, a great many fresh discoveries have been made. Long-forgotten names of early craftsmen have been retrieved from oblivion; life histories have been reconstructed from scattered and fragmentary documents; and, best of all, out of long obscurity has emerged specimen after specimen to reveal the dignity and beauty of the native pewter of Colonial days. The work begun by Mr. Kerfoot was materially advanced by Louis Guerineau Myers, in his genial *Some Notes on American Pewterers*. From time to time, likewise, Antiques has offered additions to available stores of information. The entire subject of American pewter is now under review by Ledlie I. Laughlin of Princeton, New Jersey, who, in a book to be published in the fall or early winter, will present the results of long delvings into old and new sources of knowledge. Antiques is happy to introduce Mr. Laughlin to its readers through the following article, which, though brief, opens an avenue of approach to pewter collecting, safe even to the beginner's footsteps. — *The Editor.*

So alluring has the collector of American pewter found the search for rare touch marks that, in many cases, he has failed to make due note of the forms on which these touches are impressed. Some shapes are so definitely American, in fact so definitely the work of specific pewterers, that they may be identified without need for examining the touches upon them. It is merely a matter of comparing their characteristics with those of examples

Fig. 2 — Types of Handle Most Frequent on Surviving American Porringers
Over ninety per cent of marked American porringers fall into one of these three classifications: *a*, Rhode Island handle; only form used by Providence makers; found also on some Newport pieces. Except for one example by the Boardmans of Hartford, never reported on any porringers made outside of Rhode Island. Period, 1771 to *c.* 1825. This specimen by Gershom Jones of Providence (*1774–1809*). *b*, New York and New England (except Rhode Island). Period, 1770, or earlier, to *c.* 1825. This specimen by unidentified maker (*1775–1800*). Initials *W. N.* cast in relief on reverse of handle. *c*, New York and New England (except Rhode Island). Period, 1770, and probably much earlier, to *c.* 1820. Same design in silver of seventeenth and eighteenth centuries. Compare English handle (*Fig. 1b*). This specimen by Thomas Danforth, 3d, of Rocky Hill, Connecticut (*1777–1790*). Some pewterers had molds for both *b* and *c*. *Author's collection*

Fig. 3 (left) — AN EARLY DESIGN
Used in both Great Britain and the Colonies. Period in England, *c.* 1690 to 1720. Probably obsolete in this country before 1770. Rare in both countries. This specimen bears the initials *I. W.* (possibly John Will of New York) on reverse of handle. It is, with little doubt, American, *c.* 1760 or earlier. *Diameter: 5 inches. From the collection of Mrs. J. H. Krom*

Fig. 4 (right) — FOUND IN BOTH AMERICA AND ENGLAND
Exceedingly rare in this country. Period in England, *c.* 1725. This specimen by John Danforth of Norwich, Connecticut (*c. 1772–1792*). *Diameter: 4¼ inches.* As Danforth inherited his molds from his father, Thomas, working as early as 1733, we may assume that the mold for this handle dates from *c.* 1733. Probably not used after *c.* 1780. *From the collection of W. C. Staples*

already classified on the basis of their marks. Of all forms made by American pewterers, the porringer, with its exceptional diversity of handle designs, lends itself most readily to such a study, and best repays it.

Porringers were used by the earliest English settlers in America, and were, with little doubt, made by our first pewterers. Although the form became virtually obsolete in England soon after the middle of the eighteenth century — certainly by 1775 — most of the surviving American specimens were produced after 1800. In Philadelphia and the South there was, apparently, little demand for these vessels after the Revolution; and existing New York specimens, all of them made prior to 1800, are rare. But, in New England, porringers were turned out generously until about 1825. For a few years longer their manufacture continued in Connecticut and Rhode Island, though on a declining scale; and then, about 1830, abruptly ceased, not to be resumed.

The porringer was ordinarily cast in two parts, the bowl and the handle. We shall not tarry long over the former. Its function was purely utilitarian — to hold food — and, after a vessel had been evolved satisfactorily to serve that purpose, succeeding makers deviated but little from a standard form. We find, in general, but two shapes of porringer bowl: first, the normal container with bulging sides, contracted at top and bottom, surmounted by a narrow perpendicular lip, the bottom consisting of a flat circular gutter with domed centre; second, the basin with handle, which is, in reality, not a porringer at all, but a porringer-basin. The latter type of bowl is usually found only in the larger

Fig. 5 — PORRINGER-BASINS
a, Found only with Richard Lee touches. Probable period, 1790–1800 (northwestern New England). No counterpart in English pewter. The elder Lee spent his early years in and near Rhode Island. Hence his reminiscence of the normal Rhode Island handle (*Fig. 2a*). Though handsome in outline, the handle was probably too frail for the hard service to which these vessels were put. Rare. *Diameter: 5⅞ inches. b*, Dolphin handle of John Danforth (Norwich, Connecticut). Cf. Figure 1*d*. Although not so graceful as its English prototype, doubtless more serviceable; much more ambitious in design than any other American handle. Probable date, 1733–1780. See comment in Figure 4. *Diameter: 5⅝ inches. Author's collection*

Fig. 6 (left) — PERHAPS UNIQUE
A four-inch porringer by Joseph Belcher of Newport, Rhode Island (*c. 1780*). Similar in outline to French solid-handle porringers of the same period. During the Revolution a large French expeditionary force was quartered at Newport, and Belcher probably mended foreign examples, which inspired his model. *From the collection of Mrs. J. Insley Blair*

Fig. 7 (right) — TASTER WITH FOUR HANDLES
Single-handle specimens, otherwise identical, also exist. All these pieces bear the name *R. Lee* cast in relief on handle support. Date probably *c.* 1790. Crude and frail. More interesting for oddity than for beauty or usefulness. *Diameter: 4 inches. From the collection of W. C. Staples*

porringers, with a diameter of 5½ to 6 inches, and in diminutive tasters or doll-size basins.

But, whereas the shape of the bowl invited little experimentation, the handle was a feature well adapted to individual decorative treatment. It afforded such endless opportunity for diversification of pattern under favorable circumstances that each pewterer might easily have devised a design peculiar to his own product. Unfortunately, however, molds were very costly in early days. A fledgling pewterer, on completing his apprenticeship, usually started out with an old set of molds, either inherited or purchased, and these in turn he passed on to his successor; so that the same molds were forced to serve one generation after another. And, even when the young pewterer had to buy an entire new equipment, custom and the conservatism of his trade led him to select shapes to which the public was accustomed. Consequently, instead of hundreds of different designs in porringer handles, we have, thus far, found less than two dozen varieties impressed with the touches of American pewterers.

Even at that we may congratulate ourselves, for no such multiplicity is known in England; and it is probably greater than can be matched among surviving porringers of any Continental country. The reason is perhaps discoverable in the fact that our pewterers were men of divers nationalities, catering to buyers who naturally preferred the styles to which they had been accustomed in their respective homelands. Hence the American output embodied English forms, Continental forms, and variations upon, or combinations of, the two.

We may roughly divide all porringer handles into two distinct classes: first, the solid type; and, second, the pierced,

Fig. 8 — AMERICAN TASTERS
Tiny vessels of this type were in use in vine growing countries of Europe, but, it is believed, were never made in England. Except for *b*, which has a slightly domed base, all five are merely diminutive basins with handles. *a* is a form — not a very successful one — used by Thomas D. Boardman of Hartford, *c.* 1810. The apparent intention of the designer to produce a handle resembling a crown in outline suggests that the mold was made for some pewterer first working when the Colonies were still under British dominion. *Diameter: 3¾ inches. b, c,* and *d* (measuring 3¼, 2¾, and 2¼ inches respectively) bear Richard Lee touches (Springfield, Vermont, *c. 1800–1820*). As far as now known, these shapes were used by no other maker. *b* is a very substantial vessel of considerable merit. Others extremely fragile. One can conceive of no use to which they could have been put other than as toys. *e* measures just 2⅛ inches in diameter; the smallest of marked American porringers. The letters *I.C.L. & Co.* are cast in relief on the reverse side of handle; attributed to Isaac C. Lewis of Meriden, Connecticut, in the 1840's. Poorly made; interesting chiefly on account of size. *Author's collection*

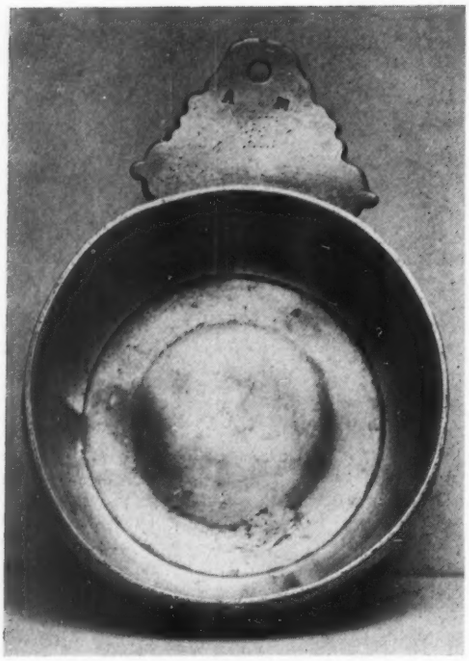


Fig. 9 (left) — SOLID HANDLE
Probably unique; possibly earliest form of American solid handle. No known counterpart in English or Continental pewter. *Diameter: 5⅜ inches.* Impressed on reverse of handle, initials *B. D.* in octagon. Attributed to Benjamin Day of Newport (*c. 1744–1757*). Similar in outline to the pierced handle of Figure 3. *Author's collection*

Fig. 10 (right) — THE NEWPORT HANDLE (*c. 1770–1800*)
On porringers by the Belchers and Melvilles. This example bears the touch of David Melville (*1776–1793*). *Diameter: 5 inches.* Melville's inventory includes two types of porringer handles, "solid" (as above) and "flower'd" (see example, *Fig. 2a*). With the notable exception of the one known Philadelphia porringer, all handles of this solid type are of Newport origin. *From the collection of Dwight Blaney through the courtesy of the Boston Museum of Fine Arts*

or openwork, type. The former was an inheritance from the continent of Europe. Howard H. Cotterell, the foremost authority on British pewter, tells me that he has never seen an English porringer with a solid handle. It is the pierced handle which is characteristic of British porringers. To be sure, this latter form is found also on some Continental pieces; but, generally speaking, the British handle is perforated, the Continental, solid. In this country we find both forms, with the perforated decidedly in the majority and evidently the favorite.

Before taking up the American shapes, it seems wise to call attention to a few of the styles favored by the pewterers of England. Mr. Cotterell has very kindly sketched for me, in silhouette, four generic types of English porringer handle, which I am privileged, through his courtesy, to illustrate in Figure 1. There were, of course, many others, but few of them have survived to the present day.

Contrary to usual opinion, I am satisfied that the earliest form of American handle was pierced rather than solid; for the majority of our early settlers, and the earliest American pewterers on record, were Englishmen, who would naturally have followed English custom. But in the districts where Continental influence was strong we might reasonably expect to encounter solid handles; and in those very sections they come to light.

In the country districts of Pennsylvania, largely settled by Germans and Swiss, solid-handle porringers were the normal form. Likewise the only Philadelphia porringer thus far identified has a solid handle. It is probable, however, that Philadelphia pewterers of English birth or

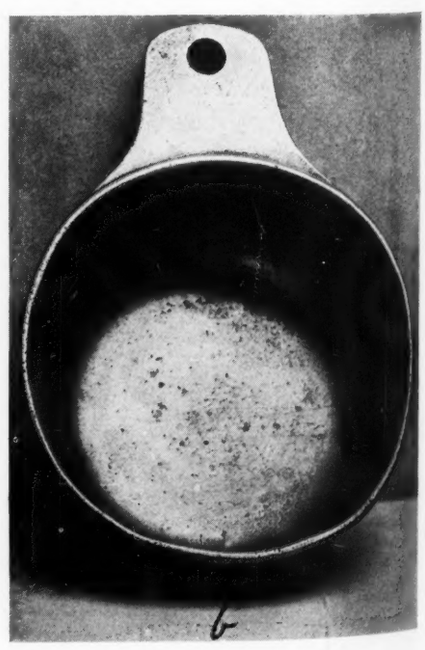


Fig. 11 — PORRINGER BASINS
Types found only in country districts of Pennsylvania where German population was large. *a* was made by Elisha Kirk of York (*c. 1780–1790*). *From the author's collection. b* bears, in an oval on the reverse of the handle, the initials *S. P.*, an unknown maker of Chester County, about the same period. *From the collection of Mrs. J. Insley Blair*

extraction made porringers with openwork handles. But that matter can be determined only if, and when, other Philadelphia porringers are identified.

In only one other section of the Colonies do we find the solid handle; and there apparently it did not supplant the pierced form, but was manufactured in competition with the latter. Newport, in 1770, was the most cosmopolitan town in New England, with a foreign trade greater than that of New York. It is, therefore, not surprising that the solid handle should have obtained recognition among the pewterers of the Rhode Island city.

In time, we may possibly learn that early pewterers of Dutch lineage in New York or Albany employed the solid handle; but it would be, to say the least, inexplicable were we to find such a form bearing the touch of a pewterer of Massachusetts, Maryland, or any of the southern Colonies, where the great majority of settlers were of English extraction.

An examination of the accompanying illustrations will give an acquaintance with the forms most frequently found in England and America. They will also enable the reader to distinguish between the solid handles of Newport and those of Pennsylvania; the pierced handles of Rhode Island and the shapes made in other Colonies; and, in some instances, to determine, by pattern alone, the handiwork of individual pewterers.

It must not be inferred that this brief survey covers every known variety of American porringer handle. Several designs which differ but slightly from one or another of those illustrated have purposely been omitted. It is, furthermore, certain that other patterns are hidden away in collections which I have not had the good fortune to examine. These, we may be sure, will gradually come to light. The interest in pewter awakened by the late Mr. Kerfoot has set many other collectors to studying the craftsmanship of the early pewterers, and to searching for documents concerning these men.

It is to be hoped, however, that the different forms here presented will afford collectors a reasonably comprehensive view of the scope of porringers; and will enable them to determine a little more readily than heretofore the date and source of examples which come under their inspection.

For the embryo collector casting about for some form of his forefathers' handiwork on which he may concentrate his attention with the maximum of interest, I recommend the American pewter porringer. Once a household article on the tables of rich and poor alike, today the vessel is obsolete. The alloy in which it was made has passed from daily use; and the name itself, reminiscent of another age, is meaningless to many of this generation. A perfect symbol of all that we, in this machine-made day, have lost, the porringer has not only beauty, simplicity, and distinction, but the glamour that surrounds any art form of an era that has forever gone.

Note. In reading the proof of these notes, it occurs to me that I should, perhaps, qualify my statement as to the date when porringer-making ceased in England, by observing that, for some time, the manufacture of porringers for export to the American Colonies continued on a limited scale in Bristol. — *L. I. L.*

The London Letter

By Guy Cadogan Rothery

THE two great artistic events in London, of late, have been the sale of the Lansdowne ancient marbles and the opening of an exhibition of "conversation pieces" by English painters of the eighteenth and early nineteenth centuries. To Lansdowne House came a mixed crowd of fashionable people and experts from most corners of the civilized world. While, one after another, well-known statues were pointed out by the auctioneer, it seemed almost indecent to watch the bidding for them, as if old friends were being sacrificed; and it was somewhat sad to find cherished ideals shattered by the cold appraisal of experts.

The whole collection fetched only £68,302 (just about half what was expected), representing hardly a ninefold appreciation within somewhat less than one hundred and fifty years. It was apparent, however, that Roman statuary is not in high favor. Interest centred chiefly in Greek work and in the few Assyrian and Egyptian fragments offered.

David Middleton by Thomas Gainsborough
Long assumed to be a portrait of Benjamin Franklin.

Some statues rose but slowly to a thousand guineas or so; whereas the famous wounded Amazon attributed to Polyclitus electrified the assembly by starting at 2,000 guineas. After a few minutes of sharp bidding, it was knocked down to Mr. Brummer of New York for 27,000 guineas. The same buyer also carried off a Parian statue of Hermes (1,500 guineas), a Greek athlete (780 guineas), and other pieces.

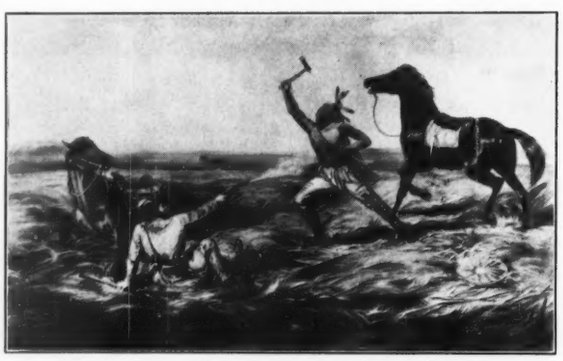
In connection with these sculptures, an interesting discovery of a Roman head, in marble, on the extension side of Bush House, Kingsway, may be mentioned. It is a clever piece of work, but not attributed to Roman London. Most critics believe it to be an importation from Italy in Carolean times, when this part of the Strand was occupied by semirural mansions.

* * *

As for the conversation pieces exhibited for charity by Sir Philip Sassoon in Park Lane, they proved a revelation to many, for,

CURRIER & IVES
Westward Ho!

LIFE ON THE PRAIRIE
"The Buffalo Hunt"



THE LAST SHOT

AMERICAN FRONTIER LIFE
"The Hunter's Stratagem"

The pulse of the West throbs again in Currier scenes like those above — the pageant of the plains set down for all time in contemporary records. These three are part of a fine set of seven, including also "The Surprise," "Fire Fight Fire," "The Last War-Whoop," and "The Pursuit," large folios of course, all in handsome old maple frames.

A wide assortment of other Curriers; also a large group of decorative prints, including maps, bird, costume, and rare flower prints.

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while the type is fully recognized, never before have so many examples been brought together. Reynolds, Gainsborough, Hogarth, Morland, and many others were successful exponents of the style, though perhaps Zoffany adopted it most systematically. It was instructive to see again several pictures which have been recently sold at auction. There were, for instance, Zoffany's painting of the Dutton family, bought by Daniel H. Farr a year ago, for 7,000 guineas, and sent hither from its American home; and Arthur Devis' Van Harthal group, which, in 1925, fetched 700 guineas. Two Anglo-Americans, John Singleton Copley and Charles Robert Leslie, held their own among brilliant masters in what is undoubtedly a valuable as well as charming phase of art. Already the exhibition has had the result of setting collectors searching, if not for similar pictures, at least for the colored and black and white prints of Bartolozzi after Reynolds, and of Ward after Morland.

WEDGWOOD BUST OF WASHINGTON, HOUDON TYPE (*c. 1800*)
In black basaltes. The bicentenary of Josiah Wedgwood's birth has stimulated interest in all early Wedgwood items.

Two of Morland's conversation pieces turned up at the Sir Mortimer Singer sale of pictures, the delightful *Laborers at Luncheon* bringing £1,218, and a group of five yokels chatting outside the Bull's Head Inn, £2,520. This sale of 160 pictures, by the way, realized over £22,400, of which £541 was given for a collection of 26 aëronautical pieces, dating from 1783 to 1836. Morland was also strongly represented in the Barnet Lewis sale with 29 canvases—many of them conversation pieces, though rather in the *genre* than in the portrait category.

* * *

A few surprises were furnished by the picture sales of the month. Among Lord Lansdowne's collection, the portrait of an unknown man by Titian, signed by the artist, fetched 8,100 guineas, and Gainsborough's portrait of David Middleton, Surgeon-General to the Army and Surgeon to George III, long held to be a portrait of Benjamin Franklin, fell at 1,300 guineas. Then, at the Edward Dent sale, the portrait of General Charles

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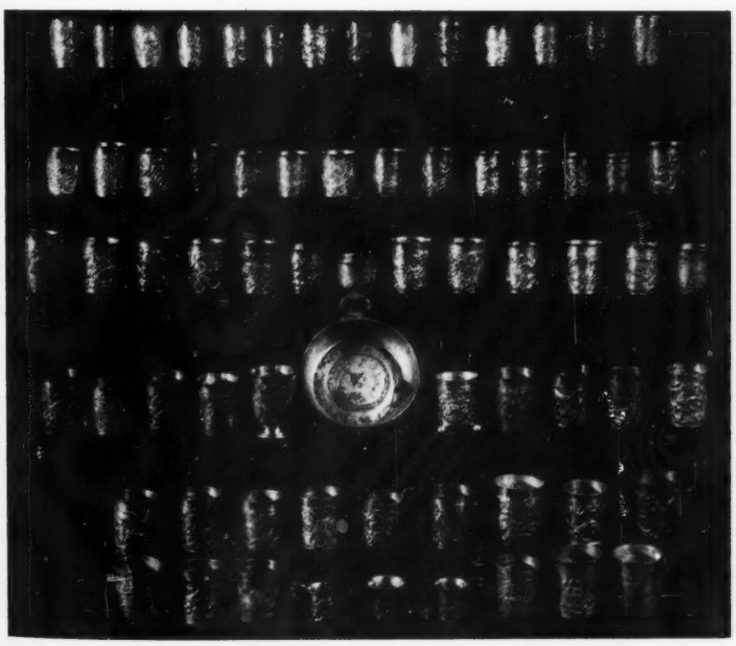

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At the

VALIANT

Exhibit

An antique Empire desk, circa 1805, with original bronze ornamentation and hardware. This desk is in the Valiant display at the Philadelphia Antiques Exposition.

> > While visiting the Philadelphia Antiques Exposition, you will no doubt inspect the Valiant display . . . which includes a Jacobean Room from Oxley Manor, England; an antique pine room from the home of the Marquis of Anglesay . . . and a varied collection of antiques. May we also remind you that at the Philadelphia Valiant Galleries you will find another collection of antiques . . . "no less interesting, which you are most cordially invited to inspect."

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Reynolds, an unrecorded Raeburn, beginning at 200, leapt to 3,650 guineas; while a small panel with the portrait of a man, long neglected but latterly recognized as a Rembrandt, started at 5 guineas and finished at 1,300.

* * *

Another kind of surprise occurred at the Barnet Lewis sale of old French furniture and objects of art, the 200 lots fetching only £18,758, though there were many magnificent pieces. The surprise here was the marked falling off in value of superb French furniture. For instance, a pair of Louis XVI settees and eight *fauteuils*, for which 3,100 guineas were paid in 1898, realized but 810 guineas; a Regency commode and *cartonnière*, bought for £540 in 1898, fell at 90 guineas; a Louis XVI oval table, said to have belonged to Marie Antoinette, was estimated at 140 guineas, though it cost 340 guineas in 1903. As against this, old English furniture continues to appreciate in market value.

The oddities of collecting were shown in the Barnet Lewis silver. Here was a group of nine silver bread baskets of many patterns, which brought a total of £509 11s. 2d., the lowest sum being £14 8s. 4d. (15s. 6d. per ounce) and the highest, £162 18s. (36s. per ounce). There was also an exceptionally fine collection of 42 table candlesticks — the choicest, from Queen Anne's reign — and six delicate tapersticks. A spirally fluted silver case inscribed, *Presented to the Hon.* [sic] *Charles Stewart Parnell by Joseph J. O'Donoghue of New York*, sold for a modest £3. But, as demonstrating the advance in price for good old silver, a Commonwealth posset pot, bought in 1905 for £214, reached £675 8s.

* * *

In philatelic circles there is something like a scare over the increasing use of automatic postal franking machines. So long as these were used only by business firms, there was little to worry about; but now the experimental substitution of machines for adhesive stamps by the Argentine Republic is being watched by certain European states, and collectors are predicting the extinction of the old-time device. Possibly this scare may account for the brisk competition at stamp auctions, where prices are steadily mounting. Fresh interest has been aroused among connoisseurs by the King's purchase of the Purves collection, formed by a young Melbourne barrister. It contains thousands of specimens, arranged in nineteen volumes, and deals only with Australian stamps. His Majesty paid £2,000 for it. Mr. Purves is not abandoning philately, but plans to concentrate on stamps issued by the State of Victoria since 1860.

* * *

Another Royal impetus to collecting has been given by the Queen, who has lent to the London Museum seven volumes containing Christmas cards sent to the King and herself since 1872. It is a very personal and artistic record. Since the exhibition of these trifles at the Victoria and Albert Museum, more and more amateurs are rummaging for similar cards in the collections of old ladies and antique shops.

* * *

Among the forthcoming events of importance are the International Maritime, Colonial, and Flemish Art Exhibitions to be held at Antwerp from April to October. The retrospective exhibition of Flemish Art (from the fourteenth to the eighteenth centuries) will not open until the middle of May. At the Victoria and Albert Museum there is to be an exhibition of English Mediæval art, chiefly ecclesiastical, which will be held from May to September. Then, in July, the annual exhibition of the Palestine and Egyptian exploration finds will be held at University College, London. In connection with it, a pageant representing all ages of Egyptian life is to be presented.

Shop Talk

By BONDOME

RECENTLY reported losses of antiques by fire and theft have prompted me to some enquiry concerning insurance protection for dealers and collectors alike. The information ob-

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tained seems worth imparting. For dealers, I understand, a highly desirable form of general insurance is available under a policy which covers an entire stock, wherever its individual items may be located. This means that articles purchased abroad and in transit to this country are safeguarded against risks of fire, theft, and breakage; and that shop exhibits, goods in storage, and objects on consignment are similarly protected. Even if an exceptionally portly client sits upon a notably fragile chair, the dealer's equanimity need not be disturbed His policy will take care of the catastrophic outcome.

The writing of such all-embracing fine arts insurance is, I believe, a fairly new enterprise and, as the premium is not greatly in excess of that required for protection against fire loss alone, the plan is worth looking into. In so far as I can discover, there is only one catch in it: the insured must maintain a very complete set of books, keep his inventories up to the minute, and supply satisfactory evidence of his general reliability.

Collectors, I am told, may protect their valuable art objects by insuring them under a fine arts policy which covers risks of fire, loss, and breakage, whether the articles are in the collector's home, in storage, at loan exhibitions, or in transit between one place and another. Such insurance, however, should be based on an itemized inventory in which the value of each object is set down and agreed upon at the time of issuing the policy. Insurance thus written enables an owner to recover the full value of his belongings in case of their loss or destruction and obviates the wrangling which too often accompanies adjustments under less specific forms of coverage. The prime requisite here is an appraisal which is both accurate in detail and made by recognized authority.

* * *

Concerning the Chicago antiques exposition I shall have something to say next month. It comes too late for present report. Meanwhile the show in Philadelphia, which is to be held from May 12 to 17 in the ballroom of the Bellevue-Stratford Hotel, looms importantly over the horizon. This affair is staged under the auspices of the Emergency Aid of Philadelphia. The Executive Committee in charge consists of Mrs. Harrold E. Gillingham, Mrs. J. Clifford Jones, Mrs. George H. Lorimer, Mrs. J. Willis Martin, and Mrs. Thomas Robins. Such a committee assures an exceptionally high type of attendance at the exposition. Important dealers and collectors from Philadelphia and vicinity, as well as from other parts of the country, will be among the exhibitors. Valiant of Baltimore, I understand, has imported an old English paneled room, which he will bring to Philadelphia and erect for the occasion.

* * *

As I watched the sale of old masters from the Roerich Museum, which was held at the American Art Galleries on the evenings of March 27 and 28, I felt that, individually, the pictures were bringing what must be rather disappointing prices. The total for 172 lots, however, mounted to $114,165. In general, the collection proved less impressive than I had expected. Several of the attributions seemed to have been dictated more by guesswork than by certitude, repainting was somewhat in evidence, and the proportion of late Netherland masters was disconcertingly large. While these drawbacks might not impair the educational value of pictures purchased for a school museum, they might easily dampen the ardor of American collectors, who are more accustomed to paying high prices for top-notch specimens than to contenting themselves with the middling-good at middling figures.

Not altogether alluring, but among the most characteristic pictures in the lot was Jan Steen's *Tobias and Sarah* (Number 144), which brought $5,500. An excellent *Village Festival* by David Vinckboons, wrought in pen and ink and wash (Number 98), brought only $120; two fine votive panels from an altarpiece (Number 134), far too competent to be the work of the desiccated Wohlgemuth, to whom they were ascribed, $2,200; a reputed Sodoma, with a faintly Bellinesque aura (Number 61), $500 — hardly a vote of confidence in the attribution. Yet this painting had quality — more, I think, than a tondo of the

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ANTIQUES *and* DECORATIONS

WHAT CHIPPENDALE is to England Duncan Phyfe is to America, the greatest single figure in the history of cabinetmaking. He was born in 1768, during the great age of cabinetmaking, in Scotland, and came to America in 1783 or 1784. He was first in Albany and was soon in business for himself there. Then, as now, New York was the centre, and some time in the early 1790's Phyfe established himself there. His success was immediate. The Astors were among his first patrons and many of the great houses in both city and country were furnished wholly or in part from his shop. One of the finest productions of Duncan Phyfe is the beautifully inlaid table with lyre base illustrated here. He retired in 1847 but continued to live in New York at 169 Fulton Street until his death in 1854.

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on

"OLD SILVER & OLD SHEFFIELD PLATE"

by

HOWARD PITCHER OKIE

Of this book **The Connoisseur,** the premier collectors' magazine of England says: "Mr. Okie's book occupies an honorable position midway between such exhaustive treatises on old silver as the monumental but unwieldy works of Rosenberg and Sir Charles Jackson, and the gossipy 'chats' and 'guides.' This latest addition to the literature of a gigantic subject — it is rather a group of subjects — is readable; it is authoritative and as nearly exhaustive as such a production can be. It is scarcely too much to say that it is an entire library in one volume.

The Boston Transcript: "Mr. Okie because of his intimate knowledge of the topic contributes a valuable aid to the study of marks and designs used by the silversmiths of England. . . (as well as) a check list of American makers and their marks which is the most comprehensive yet to be published anywhere. . . . His discussion of Sheffield plate is most comprehensive and enlightening."

The Christian Science Monitor: "In looking over this book with George C. Gebelein, the widely known silversmith and dealer in old silver, he found it highly commendable for the completeness and the arrangement of marks on Continental plate. These are arranged not only by countries, but by provinces. *He finds the list of American silversmiths here to be much longer than that in any previous publication.* Evidently, Mr. Okie has fresh information concerning many of these names. It brings within the contents of a single volume practically all that is known concerning the marks which silversmiths have placed on their products for the last 450 years in Great Britain and from the earliest dates of record in France, Germany, Holland, Austria, Russia, as well as other European countries. It also includes the marks of all the makers of Sheffield plate. As a reference book for the collector or for any public library, large or small, we believe it should be and will be heartily welcomed and highly popular."

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Madonna and Child with Angels (Number 142) by a remote follower of Botticelli, for which $1,600 was given. A quite nice *Adoration* (Number 159) in the manner of Gerard David of Bruges sold for $4,000; a de Bles, in that master's best vein (Number 148), $4,000; a puzzling Patinir (Number 147), $4,500. The high price of the sale was made by El Greco's *Virgin and St. Anne*, $9,500.

Pictures prices are hard to explain. They are bound to be influenced by the fashion of the moment. So, at the Canessa sale of March 29, a charmingly pure *Madonna and Child* (Number 92) attributed to Boccaccio Boccaccino brought $750; whereas a Bronzino portrait of an Italian beauty (Number 95), painted in the master's hardest technique, was valued at $3,100. At the same sale, a very fine Gothic carved cabinet (Number 74) from German Switzerland sold for $1,000; an elaborately carved Bolognese table (Number 76) of the early seventeenth century, for $1,300; a sixteenth-century French carved cabinet (Number 79), for $3,700. An extremely interesting group of Scythian relics of the sixth century B. C. consisted chiefly of gold and silver ornaments. Known as the "Maikop Treasure," these objects were found in 1912 in the Caucasus. Their sale realized $6,400.

* * *

A number of attractive auctions are scheduled for May. The earliest on the list is to be held at the American Art Association-Anderson Galleries on the afternoons of May 9 and 10, when Warren Weston Creamer will dispose of the best of the contents of

A LABELED PEMBROKE

This little eighteenth-century Pembroke table introduces us to a new name among New England cabinetmakers, that of Andrew Homer of Court Street, Boston. The block at the joining of the crossed stretchers is evidently a reminiscence of an earlier practice which treated this junction point as a kind of pedestal for a carved urn or other decorative feature. The label pictured below is attached to the table drawer.

From the Creamer collection at the American Art Association-Anderson Galleries

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the old Reed Mansion at Waldoboro, Maine. If my memory serves me right, this is Mr. Creamer's first New York sale, and I understand that he intends to make it memorable in the annals of collecting. Besides items associated with the Reed family, he is emphasizing labeled and pedigreed specimens and an exceptional lot of hooked rugs. During the evenings of May 7, 8, and 9, Maine will be further represented at the same galleries by the sale of Fred Wellington Ayer's collection of Currier and Ives prints, among which are said to be some rarities captured by Mr. Ayer before such things had achieved their full popularity.

* * *

Returning for a moment to the Creamer collection, I am informed that a last minute addition to the sale is a trestle butterfly table recently unearthed in the ancient community of Pemaquid, Maine. This type of table represents the rarest of the rare among things early American, and I am curious to see it. If it comes up to expectations, it should cause a considerable flurry in the sale.

* * *

In Philadelphia, at the Samuel T. Freeman galleries, on May 14 and 15, will be held a sale of early American furniture from the estate of Edward W. Wood, Jr., the collection of Doctor W. L. Long, and for other accounts. Since the Reifsnyder sale, Pennsylvania antiques have taken on a national significance which justifies close watching of all auctions in which they appear.

JAMES GILLINGHAM CHAIR

There is reason for argument as to the relative excellence of this splendid chair and that of a quite similar specimen which passed in the Reifsnyder sale. (See ANTIQUES for April, 1930, p. 331.) Of the two, the latter is somewhat more elaborately carved on stiles and cresting, but somewhat less boldly treated on the knees. The arm support of the chair here pictured shows considerably more refinement than that of the Reifsnyder piece. The Reifsnyder chair brought $8,500: what will be the price of this? One of many distinguished Philadelphia items in the Long-Wood collections at the Samuel T. Freeman Galleries, Philadelphia.

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In the present instance, a number of heirloom family pieces are listed, among them a matched set of Chippendale chairs attributed to Savery, and a Gillingham armchair, besides considerable quantities of English glass and china.

* * *

Apparently the best things from a number of old Pennsylvania estates have been cannily kept in waiting for the gala occasion of the Philadelphia exposition week. At the last minute before going to press, I hear of another attraction. On Monday and Tuesday, May 12 and 13, the Morley Galleries at 1924 Chestnut Street, Philadelphia, will dispose of the early American furniture accumulated by the late Augusta Cooper of Bristol and by the late Frederick Wilson of Philadelphia, and for the account of a private collector. These things will be on view at the Galleries for a week preceding the sale.

* * *

Just why an executor's sale of antiques raises special expectations, I cannot say. But such is the case. It will, I learn, require three days to dispose of the antiques in the residence of the late John W. Stimson of Lunenburg, Massachusetts. The dates are May 22, 23, and 24, and Messrs. Levi Lashua and James A. Hall will spell each other in conducting the event. The collection, which includes family items accumulated during several generations, will be on exhibit at the late owner's home for three days prior to the sale.

* * *

The ubiquitous John Mitchell will conduct A. J. Pennypacker's springtime auction at Pennsburg during May 22, 23, and 24. The offerings represent a considerable period of accumulation and include specimens of about everything produced in the Pennsylvania country from Chippendale chairs to iron firebacks and embroidered linens. Aside from other considerations, the time of year invites to an excursion.

* * *

Just as I was contemplating the circulation of a petition requesting New York art dealers to keep open house on Sunday afternoons, Stair and Andrew forestalled me by holding a Sabbath-day private view of a special display of English dining room furniture and its appropriate accessories. This exhibit, which was later open to public inspection, deserves notice as a demonstration, not only of the range of attractive antique dining room furniture available, but of the delightful effects obtainable by combining old furniture with modern accoutrements — particularly in glass and linen.

Perhaps a dozen different compositions were shown, the tables utilized including both seventeenth- and eighteenth-century examples. Under the circumstances, it was, of course, impossible to garnish them all in actual accord with period custom. Nor would such treatment have been desirable, since no one today would care to eat in the Tudor manner, however proud he might be to stretch his legs under a Tudor table. Each scheme, in fact, was handled primarily in terms of form and color — relatively heavy accessories being used with oak furniture and lighter ones with mahogany. Happy color combinations were achieved with varied hues of old porcelain, modern colored glass, tinted linen, and appropriate flowers selected to fulfil a well-defined decorative intention. I recall particularly tawny red gladioli responding to the ruddy tones in a set of Crown Derby; and the subtle hue of orchids in a black glass charger placed in the midst of a satinwood table edged with infinitely dark rosewood.

We are, I sometimes think, inclined to be so archæological in our attitude toward antiques as to impair our feeling for them as items of decorative value, capable of utilization with other worthy decorative objects as our own sense of propriety dictates rather than in strict conformity with some fancied ancestral prescription. The Stair and Andrew's exhibition offered a corrective to this tendency, the more admirable because arranged by persons whose actual business, confined as it is to dealing in antiques, is essentially conservative.

Miss Carey

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This is one of a number of pieces belonging to a set, "a la Pompadour," 18th-Century Period, Louis XV! Doves, fishes and crowns are romantically entwined in a border design — a royal and somewhat subtle compliment to the family name of the Marquise de Pompadour — "Poisson," the French word for fish. Soup Tureen and Stand shown are priced at $1,000 complete. Small Cup and Saucer, $150; Round Fruit Dish, $400; Water Jug, $350; Dessert Plates, $500 pair.

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New officers were elected by the Antique and Decorative Arts League at its annual dinner-meeting held at the Hotel St. Regis on the evening of April 8. The following slate was chosen: H. F. Dawson, President; Edward I. Farmer, First Vice-President; Robert Samuels, Second Vice-President; P. Jackson Higgs, Third Vice-President; Edward Munves, Secretary; James P. Robinson, Treasurer. Executive Committee: Felix Wildenstein, Chairman; Walter L. Ehrich, Vice-Chairman. Members: Edmond C. Bonaventure, C. R. Henschel, Francis H. Lenygon, James P. Montllor, Edward P. O'Reilly, Eugene J. Orsenigo.

I am glad to observe an increase in the number of women dealers in the League membership. It is but recently that the League, which started as a strictly masculine organization, capitulated to the fair sex. The surrender was a wise one, in my opinion.

* * *

In the fertile limestone district of Lancaster County, Pennsylvania, reposes the village of Landis Valley. Here an interesting problem has been worked out to a successful conclusion. For many years, two brothers, George D. and Henry K. Landis, have been gathering a general selection of old things, as a hobby at first, but later with the purpose of helping to preserve the fast disappearing relics of past generations in the so-called "Garden Spot" county. Thus was founded the Landis Valley Museum, with its thousands of specimens and its fifteen thousand volume reference library. It is a private venture operated without outside assistance. Nothing is sold, but purchases are made almost daily. In fact, during the past year nearly three thousand items were acquired.

Six years ago this museum was a barn, accommodating hay, horses, chickens, feed, and other bucolic appurtenances. The house had its "spare rooms," which today are museum display rooms. Another barn now harbors old-time vehicles, farm implements, Conestoga wagons, wooden plows, and the like. Upon the lawn are disposed stone articles, some of them once used in long-forgotten domestic processes.

* * *

Statistics of public visitation among American museums during the past few years have recently been published by the American Association of Museums to include institutions which have enjoyed an average annual attendance of 20,000 or more during the period 1924–1928. At first glance, the record presented is a surprising one, for it appears to indicate a pretty steady decline of public interest in what our museums have to offer. For example, stated in round numbers, attendance at the Art Institute of Chicago fell from 884,000 in 1924 to 810,000 in 1928. In Boston, the high record of visitors to the Museum of Fine Arts, 496,000 in 1925, fell to 335,000 in 1928. Attendance at the Essex Institute, Salem, was 20,000 in 1928 as against 24,000 in 1926. The Metropolitan Museum of Art in New York City has lost about 10,000 visitors since the peak of 1,228,000 achieved in 1926. But there are exceptions to this downward tendency. The Cleveland Museum of Art registered a low of 279,000 in 1925, and a high of 311,000 in 1928. The Detroit Institute of Arts has nearly quadrupled the number of its visitors since 1924, and the Wadsworth Atheneum at Hartford has shown a steady and gratifying increase. The Brooklyn Museum, too, forged ahead last year, after a decline of three years' duration. The reason for these divergent museum experiences is not easily explained. The addition of an important new feature to a long-standing collection, of course, arouses public interest and temporarily increases the volume of attendance. From this there is inevitable reaction. But, if museum attendance is declining, I perceive no cause for grief in the circumstance. The mere multiplication of blind eyes and tired feet passing through our halls of art is by no means a desideratum. After all, a museum is a kind of laboratory, and the fraction of the population competent to benefit from the direct use of its facilities is small in comparison with that which unwittingly, because in countless roundabout ways, is vitalized by its influence.

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With a Foreword by Homer Eaton Keyes
Editor of ANTIQUES

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Current Books

OLD ENGLISH FURNITURE FOR THE SMALL COLLECTOR. Its Types, History, and Surroundings from Mediæval to Victorian Times. By J. P. Blake and A. E. Reveirs-Hopkins. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1930. 155 pages; 129 illustrations. Price, $5.

A SENSIBLE and inexpensive volume, which combines clarity of statement with readability in quite exceptional degree. Written for the average collector, it illustrates reasonably simple types of furniture such as almost everyone may hope to acquire. In a concluding chapter, it even adds a good word for some things Victorian. A feature which should prove helpful is the introduction of a number of pictures, reproduced from paintings, which portray domestic interiors of the different periods discussed. For a short and agreeable cut to a preliminary understanding of English furniture, we recommend this book.

OLD SUDBURY. Boston, privately printed by the Pinkham Press, 1929. 8 pencil sketches.

EXCELLENTLY printed on handmade paper and illustrated with reproductions of sympathetically drawn pencil sketches, *Old Sudbury* gives us an altogether charming account of one of the few early New England towns which have kept their ancient character through the changing centuries.

POTTERY, CHINA, AND GLASS MAKING IN PHILADELPHIA. By Harrold E. Gillingham. Philadelphia, the Historical Society of Pennsylvania. Reprinted from the *Pennsylvania Magazine of History and Biography*, April, 1930. Brochure. Price, $1.

THIS valuable monograph presents much fresh information on the early manufacture of pottery, china, and glass in and about Philadelphia. Apparently there was in the city a glasshouse "conveniently posted for Water-carriage" as early as 1683. Potters were at work well before the close of the seventeenth century, and an advertisement of 1722 for buckhorns suggests that experiments in china making were already in progress at that early date. The author names and gives brief histories of a number of Philadelphia's earliest potters and quotes liberally from their advertisements. He likewise adds an extended note on the beginnings of the Kensington Glass Works, which, in 1775, were offering a great variety of glass, "cut or plain."

MODERN FRENCH DECORATION. By Katharine Morrison Kahle. New York and London, G. P. Putnam's Sons, 1930. 28 half-tone illustrations; 219 pages. Price, $3.50.

A REALLY sensible book, which states the *raison d'être* of the modern French decorative movement in clear and simple terms and presents its achievement with equal lucidity and directness. In the end, it leaves the reader possessed of an adequate conception of what modernism is all about, who are its high priests, what their doctrines, and, withal, the essential character of their practices. A liberal allowance of illustrations admit to a variety of modern interiors with their weird combinations of inconvenient conveniences and immobile mobiliary contrivances. Nothing is said about the influence of the early Pullman period upon the present-day devotees of gaudy veneer; yet it is apparent in half of the pictures in the book. We have a feeling that, while Miss Kahle is an excellent apologist for modernism, she is far from being a convert to the cult. For that reason, her book is the better worth reading by enquiring persons who want to be shown.

RECEIVED FOR REVIEW

MISCELLANEOUS

MODERN FRENCH DECORATION. By Katharine Morrison Kahle. New York and London, G. P. Putnam's Sons, 1930. Price, $3.50.

POTTERY, CHINA, AND GLASS MAKING IN PHILADELPHIA. By Harrold E. Gillingham. Reprinted from the *Pennsylvania Magazine of History and Biography*, April, 1930. Brochure. Price, $1.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

545. G. W. T., *Illinois* (ANTIQUES for February, 1930, Vol. XVII, p. 164).

Relative to the jewel attributed to Benvenuto Cellini, Doctor Samuel W. Woodhouse, Jr., of Philadelphia sends us a further and most illuminating note. We have already quoted Doctor Williamson's opinion that the item is modern and only faintly suggestive of early Italian work. To this, Doctor Woodhouse adds the definite statement that such jewels were made and widely exhibited by the brothers Castellani, whose establishment overlooked the Trevi Fountain in Rome. The catalogue of their work in the Roman style is a valuable and highly esteemed book. The Castellani mark consists of two C's intertwined in reverse. Of the jewel in question, Doctor Woodhouse remarks, "It is a handsome object made

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

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YORK VILLAGE, MAINE

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by renowned antiquarian jewelers. A few other examples of their product may be found at Mallett's in Bath."

Queries and Opinions

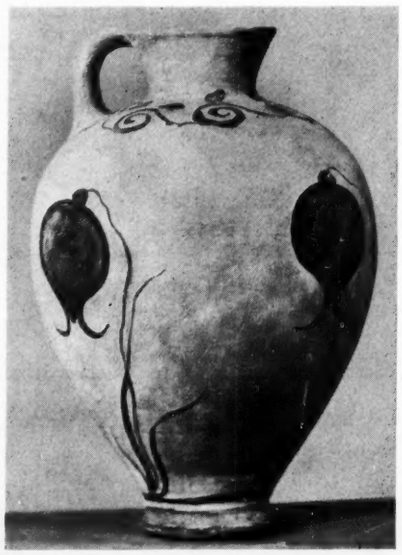
All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

ANTIQUES *reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

580. While we were still wondering as to the genus of the flower on the Bennington parian pitcher previously discussed in this column (See ANTIQUES for December, 1929, p. 530.) and here again reproduced, we ran across what appears to be a primeval ancestor of the same plant, painted on a jug in the Metropolitan Museum. Having caught sight of the plant, we examined the pitcher. It is of red clay painted in thin color — a careful copy of a Minoan piece assigned to the remote period of 1600–1500 B.C.



There is a long stretch of years between B.C. and Bennington, yet, if the decoration of the parian pitcher originated in England — or in an English mind — as it probably did, it may quite well have been inspired by encounter with a prehistoric pot in the British Museum or in a picture book of ancient ware. Only a similar happening can explain the recurrence of the two thousand year old "mother and daughter" motive in parian ware of the late eighteen hundreds.

581. W. M., *New Jersey*, has an inlaid card table in Hepplewhite style which bears the following label:

Tucker & Griffin
Cabinet and Chair
Manufacturers
Respectfully inform their Friends and the Public that they Manufacture and offer for Sale, at the lowest cost price, at their Cabinet and Chair Manufactory, No. 14, Middle-Street, Boston
Cabinet Furniture and Chairs of every description.
N.B. Those persons who will please to favor them with their custom, may rest assured that their work will be done in a neat and workman-like manner.

In examining the early directories of Boston, we found listed no such firm as Tucker & Griffin; but, in 1810, one "Asa Griffin, cabinetmaker," is given at "14, house back of Middle Street," and "Elisha Tucker, cabinetmaker," at "40 Middle St. h.North St." In 1813, Griffin appears at another address, but Tucker is not to be found. While, in 1818, Asa

A Time for Wise Counsel

Not to be inflated by prosperity; not to be overcome by greed; not to be carried away by current excitements, or captivated by the lure of passing fads. But, on the contrary, to realize that increased success implies correspondingly heavy responsibilities; that over-enthusiasm among the many necessitates just so much wiser counsel from the few; and that the first duty of the expert is the protection of his client. Such, today, must be the guiding principles of the veteran dealer in antiques.

For more than a generation I have aided private collectors and public museums in the acquisition of distinguished American antiques. But never have I seen the collecting public simultaneously confronted by greater opportunities and more dangerous pitfalls than are now apparent to the experienced eye.

Henry V. Weil
ANTIQUES
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NEW YORK CITY

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Old English Silver

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Tea Caddy made in London, 1720
by J. Gibbons

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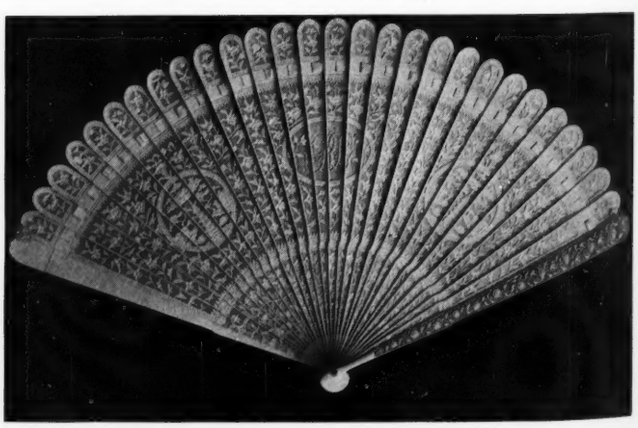
Griffin's name is followed by "Tavern, Creek Square Alley" (with no mention of his former cabinetmaking profession), and Elisha Tucker is doing business as "grocer, 25 Hanover." By 1822, Griffin is back at cabinetmaking, but Tucker does not return to the fold until 1823. Thereafter, both men are listed as cabinetmakers, though neither is located at any time at 14 Middle Street. By 1828, Tucker has disappeared from the directory, and Griffin follows suit in 1833.

The early years of the second decade of the nineteenth century, then, would seem to be the approximate date for the table with the Tucker & Griffin label, since at that period Griffin, at least, was located at "14, house back of Middle Street." Tucker apparently carried on his own establishment in addition to sharing a partnership with Griffin.

582. St. Memin, the French refugee artist who spent a number of years in the United States and executed the profile portraits of many distinguished citizens of the Republic, had his own method of work. His subject was represented in profile, whose correctness of outline was assured by means of a mechanical tracing machine similar to the physionotrace, described in ANTIQUES for March, 1926. When the outline was fixed on paper in life size, it was filled in and modeled very delicately in crayon. From this, in turn, a reduced edition was mechanically outlined on copper and finished as an engraving, from which several impressions might be taken, touched up with water color, and used for presentation purposes.

Most of St. Memin's sitters were persons of sufficient consequence to make the identification of the artist's stray portraits always worth while, and frequently possible. Herewith, we reproduce the very pleasing profile of a gentleman for whom Harry S. Newman of the Old Print Shop would like a name. Only the signature of the artist, faintly showing, is legible on the paper. Since this is a long lost relation to be proud of, we hope that someone may relieve him of his present anonymity.

583. G. C. D., *Montana*, sends us the accompanying picture of a carved ivory fan said to have been brought to this country as a wedding present, over a century ago. The owner is anxious to know who can have executed so delicate a piece of work.



It is not always that family tradition as to the age of an heirloom is supported by the appearance of the object itself. In this case, however, tradition and aspect agree. The fan may have been made at almost any time between 1790 and the very early 1800's. Witness not only the fineness of its workmanship, but the character of the monogram in the oval medallion — a very safe index of date. But there is no such thing as discovering the name of the maker. The patient Chinese artisan who wrought this piece was doubtless but one of many equally skilled and equally unknown to fame. To judge from the Gould sale of January, 1929, fans are not at the moment in high favor as collectibles. Probably this is due to the difficulty of displaying them to advantage.

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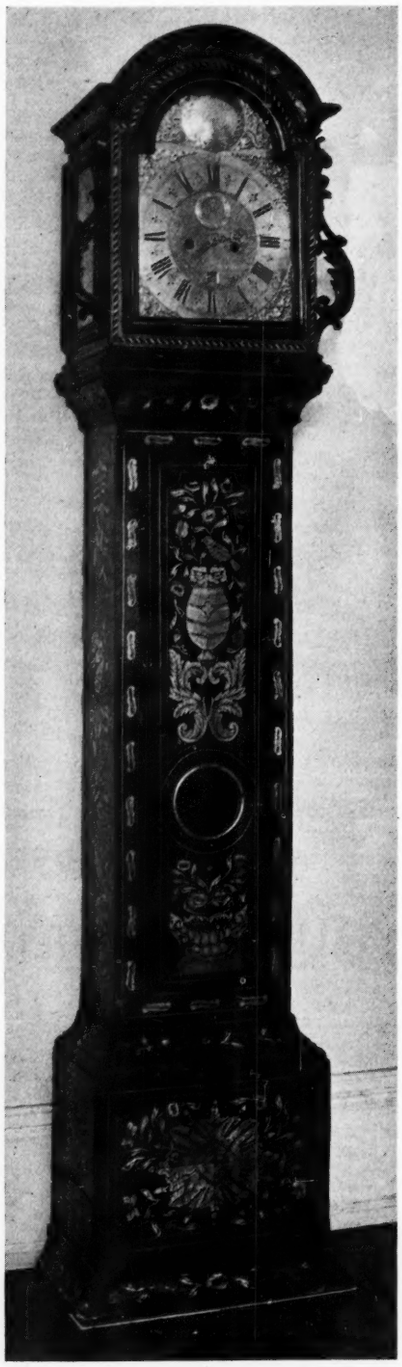
Lamp Shades *Screens*
Waste Baskets *Desk Boxes*

Also a variety of prints, glass, and selected New England hooked rugs

Oxbow Antique Shop

88 Charles Street, Boston, Mass.

584. J. W. B., *Virginia*, sends the photograph, here reproduced, of a tall clock in a walnut marquetry case. On the brass face is engraved, *William Pain London.*



Britten lists a William Pain as working in 1729. This date would accord well enough with the character of the dial on the clock under discussion, and with the general style of the case. It is, however, not easy to reconcile the delicate Rocaille scrolls of the hood or the broad treatment of the marquetry with quite so early a year. It seems probable, further, that the hood was at some time ornamented with a scrolled cresting to complete the scheme of enrichment on the sides. Such an arrangement would suggest the 1750's rather than the 1720's. It is, of course, far from unusual to find clockworks and accompanying case representing different dates, as well as early plain cases which have received subsequent adornment. In the present instance, unfortunately, we have no means of knowing whether the maker was the William Pain listed by Britten; and, if he was, how long beyond the year 1729 he continued production. Under the circumstances, it is safe to say only that the clock is a handsome piece of furniture, essentially of the eighteenth century. An exact appraisal would call for rather highly expert examination of the piece itself.

585. We often receive enquiries concerning the probable maker of some old-time piece of metal work, and almost invariably find ourselves unable to give a satisfactory answer. The attribution of unmarked items is, of course, virtually impossible. In the case of those which are marked, the problem is seldom simple; for very little has been done, or can be done, by way of collecting and codifying data regarding early metal workers. Now and then, however, a bit of historical information turns up which we hasten to record. For example, the present Colonial Brass Company of Middleboro, Massachusetts, is able to trace its pedigree well back into the eighteenth century.

The territory surrounding Middleboro has, it appears, always been rich in bog iron, whose presence gave early encouragement to the establishment of forges and furnaces in the town itself. About 1735, an ironworking industry was established at Pope's Point and operated until 1758, when George Barrow and Bartlett Murdock divided the ore deposits of the region. In 1760, Murdock, along with several partners, began active work in his furnaces under the name of "Charlotte Furnaces," in honor of Queen Charlotte. This name was later abbreviated to "The Furnaces."

In 1790, a new firm assumed control. It was a partnership composed of Benjamin White, Bartlett Murdock, Rowland Leonard & Co., Nathan

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ANTIQUE FURNITURE
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AND MAHOGANY
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LARGE COLLECTION OF FINE
NEW ENGLAND HOOKED RUGS

MAHOGANY BUTLER'S DESK WITH FINE INLAY, PERFECT CONDITION.
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As we see it, there are three requisites: First, knowledge; second, honesty; third, the ability to find things. Our business is more than twenty years old. It grew to its present great size from a very small beginning, and it grew because we had all three requisites. Our customers come back to us year after year — a visit to our shop will tell you why.

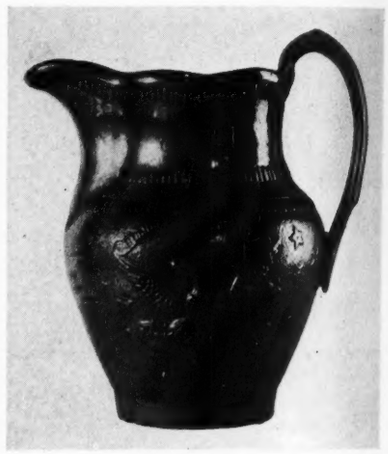
We are only twenty minutes from Boston by street car or taxi

H. SACKS & SONS
62–64 Harvard Street
BROOKLINE, MASSACHUSETTS

Atwood, and John Bert. This group continued to produce metalwares that were distributed from Maine to New Orleans by boats loaded at the docks of Wareham and Plymouth, and by overland haul to the West. The original books of the Charlotte Furnaces, dating from 1792, are now in the collection of Harry S. Griffith of Carver, and preserve many interesting incidents of this early period. Workers at the forges were among the best patrons of the taverns. On joining the establishment, each man was generally christened with a nickname — "Bug," "Pig," and so forth appearing on the records. This custom accounts for some of the crude stamps, or hall marks, such as a bug or a pig, and other symbols found on occasional articles of early manufacture.

In 1800, Benjamin Ellis began acquiring control of the Furnaces, retaining Bartlett Murdock, whose daughter he married in 1810. In 1847, Matthias Ellis, Thomas Griffith, Jesse Murdock, and George Bert formed a company for the manufacture of fireplace fittings and home furnishings, using many of the original patterns, designs, and formulæ. Starting with eight employees, under the name of Murdock & Co., this concern later became the Murdock Parlor Grate Co. Not content with the limited production of his predecessors, Thomas Griffith traveled extensively and gathered many designs, whose subsequent distribution gave the firm an excellent reputation. From the Murdock concern grew the present brass company.

586. The handsome stoneware pitcher here illustrated belongs to E. C. Waters of Eatontown, New Jersey. On each side of the body appears a well modeled eagle surrounded by stars and framed above and below by flowing bands. One pair of bands carries the inscription, *Humiston and Warner: Warranted South Amboy;* the other, *American Manufacture: South Amboy, New Jersey.* Whosoever produced this pitcher was a good potter, possessed of a sound realization of the opulent simplicity of form proper to a jug. If Humiston and Warner could do work of this kind, their names should be enshrined in some history of American pottery. But since they are not, we must rely on some of our readers to supply the deficiency. Our guess as to date would be the neighborhood of 1820.



587. As a matter of record, and to assist in avoiding confusion, we reproduce herewith the business or advertising card of John Goddard of Bridge Street, Newport, for a photograph of which we are indebted to the Newport Historical Society. It will be noticed that the furniture pictured in this advertisement is quite different from that which we are accustomed

to associating with the famous Townsend-Goddard group of cabinetmakers. It should be; for the card in question is that of John Goddard, son of Thomas and hence the grandson of the famous John of pre-Revolutionary fame. John Goddard, first, was born in 1724 and died in 1785; Thomas, born in 1765, lived to the great age of ninety-three years. Of John, second, we have little or no information.

A HALL IN A HOME NEAR BOSTON. GORDON ALLEN, *Architect*
Woodwork by Davenport-Brown Company

CURRENT protests against tearing old houses apart to remove their paneling are likely to be respected. Genuine early paneling is becoming impossible to obtain except at prohibitive cost.

Years ago Davenport-Brown foresaw this situation, collected fine models of early work, trained its workmen in traditional methods of handling, and began to assemble its now really great collection of age-ripened lumber.

From Davenport-Brown, the architect or builder may secure paneling of old wood, correct in every detail of workmanship, and capable of immediately assuming every aspect of antiquity in character and finish.

Why, then, pay an unnecessary premium for the wreckage of the past? *Write for particulars.*

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Early Silver
Examples of 17th and 18th Century Silver
OLD PEWTER *and*
SHEFFIELD PLATE

GEBELEIN
SILVERSMITH
79 CHESTNUT STREET · BOSTON
Foot of Beacon Hill

Modern Silver
Adaptations from Colonial and Georgian designs made in the manner of the old

Antiques in Metals

Early American and Old English

OLD ENGLISH SILVER TEA AND COFFEE SERVICE

This splendid set of four pieces of oval design and Queen Anne fluting, all by the same maker, John Emes, was made piece by piece during the years 1801–1807. It is shown with a fine Old Sheffield Plate tea urn of the same period which is strikingly similar in design.

A Rare Shop of Rare American Furniture

MANY collectors who have come to my shop have expressed surprise that so fine a collection should be housed in so small a town. And yet my shop only carries out the fact that people will always seek out quality regardless of location. Mine is a specialty shop. I carry only the finest furniture. If, therefore, you seek the rare or unusual, pay me a visit.

MORRIS BERRY

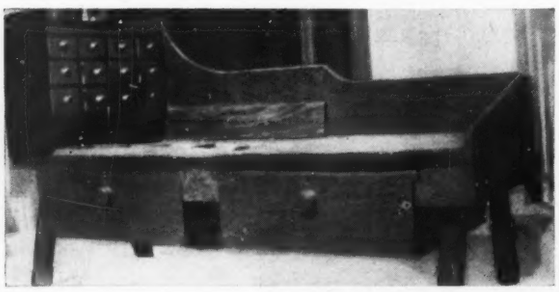
of PLAINVILLE, CONNECTICUT

The TREASURE SHOP *of* HYANNIS

wishes to announce the opening of its

SIXTH SUMMER SEASON
On Thursday, May 29th

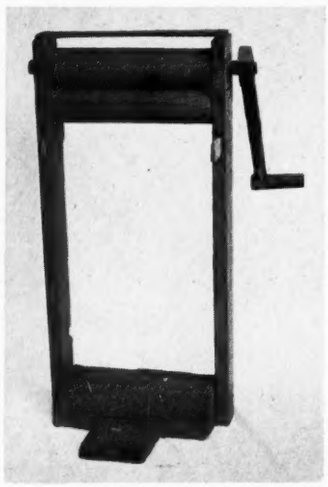
Many interesting and unusual pieces of early glass and furniture will be attractively displayed in the Main Shop and seven-room Annex.



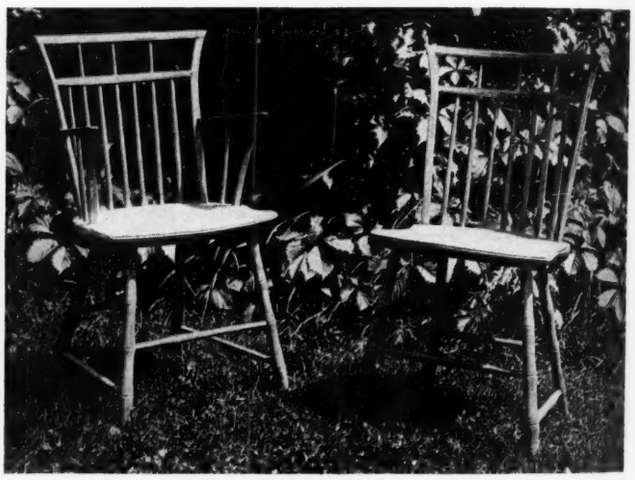
ONE OF THE VERY CHOICE COBBLER'S BENCHES WHICH ARE NOW BEING MUCH SOUGHT AFTER

HELEN TRAYES HULDAH SPAULDING

588. Those who are interested in old-time housekeeping devices will be pleased with the picture of an ancient clothes wringer, which has been sent to us by Henry H. Taylor of Bridgeport, Connecticut. This apparatus is made entirely of maple and is held together by large hand-wrought nails. It stands thirty inches high, and is equipped with three-inch rollers, whose pressure may be modified by means of movable bearings and wedges, quite clearly to be seen in the illustration. A foot board at right angles to the base permits the user to stabilize the wringer when in use, by means of foot pressure. Mr. Taylor feels that this wringer is too small to have been effective in speeding an old-fashioned family washing on its way, though it may have been employed for certain diminutive articles of clothing.

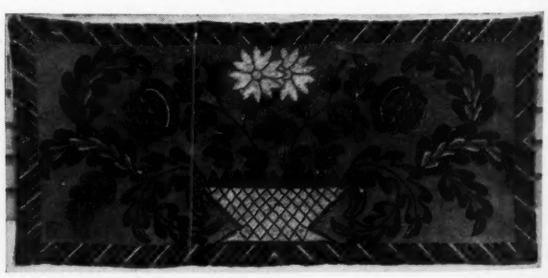


589. The making of Windsor chairs seems to have flourished at one time in New York City. ANTIQUES recently carried an advertisement of a chair bearing the label of Thomas and William Ash of 17 John Street.

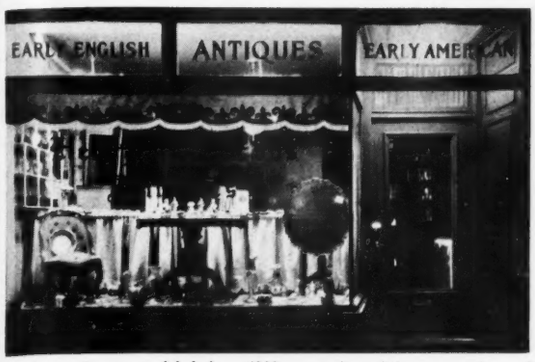


In his summer home at Chelsea, Vermont, Frederick E. Atwood has two bamboo-legged Windsors whose labels proclaim them to be the work of *Charles Marsh, Windsor Chair Maker of Number 75 John Street, New York*. These specimens, one an armchair, the other a side chair, are here pictured.

590. As to the precise antiquity of hooked rugs there is as yet no complete agreement, though few persons are now inclined to set the date even of the most venerable specimens much prior to the 1840's. In so far as judgment may be based on design, we should place the rug here illustrated



in the category of early examples. Such balanced baskets with flowers and leafage clambering out of them display a formalism seldom encountered in late homemade patterns — a decorousness that would hardly have survived much beyond the early 40's. Tastes in hooked rugs vary. Some collectors grasp eagerly for animal patterns. Others emphasize fineness of close looping. For ourselves, we confess a liking for specimens such as this — quite evidently an original design, but arranged with artistic discern-



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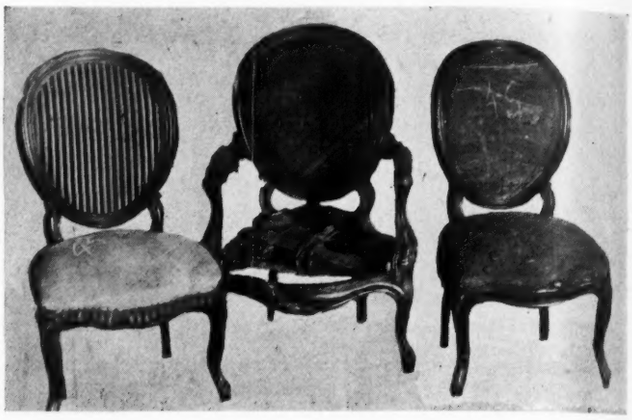

591. N. P. W., *New York*, sends us the accompanying illustration of three chairs of a type regarding which we receive frequent queries. All are finished in black lacquer with gilt brass beading around each oval back, and with applied brass mounts. The question concerning these chairs is whether they are to be classed as Victorian or Louis XV.

They are, without doubt, Victorian; but, at the same time, rather more than ordinarily opulent examples of that phase of Victorianism — known in France as the Louis Philippe period — which is characterized by a revival of the forms in vogue during the Regency and Louis XV eras. As employed, however, in the nineteenth century, these forms are almost invariably coarsened in scale and treatment, and are so mechanized in their rendering as to lose the subtlety and grace which distinguished even the humbler work of the eighteenth century. As is well known, the wood usually employed during the Victorian revival of the French style is black walnut. Occasionally, however, we find lacquer or rosewood with brass mounts, as in the examples pictured. Probable date, the 1840's.

592. The village blacksmith is still familiar in memory and in pictures, if no longer in the flesh. His profession calls for no explanation. Recently, however, we were asked to explain the term "whitesmith," which one of our readers had run across in an old advertisement. A whitesmith, as contrasted with his brother of darker implications, is a worker in white metal — notably tin.

593. There was a time when picture clocks were popular in certain quarters. The Flint collection in Monson, Massachusetts, boasted more than one of them, and probably quite a number are discoverable, if one cares to hunt. Here is an example belonging to C. K. Cooke, Jr., of Louisburg, North Carolina. Made in Europe, perhaps during the 1830's, it depicts a village scene, above which rises a church tower. Therein a veritable clock points the hours. The clock mechanism likewise turns a water wheel and the arms of a windmill. Altogether, the affair is ingenious and amusing, but, since it is neither a masterpiece of clockmaking on the one hand, nor of painting on the other, it is to be viewed primarily as a curiosity and valued accordingly.

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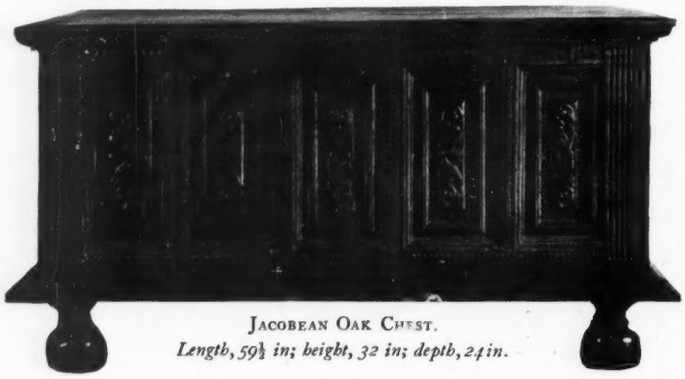

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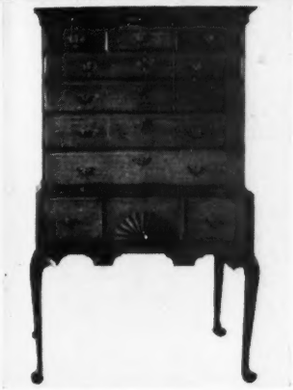

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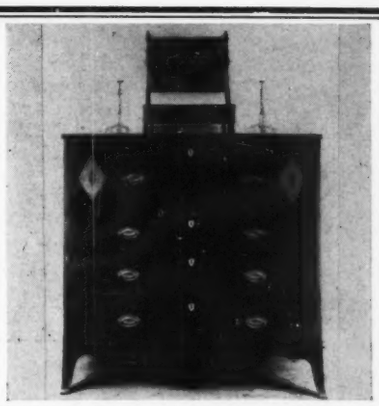

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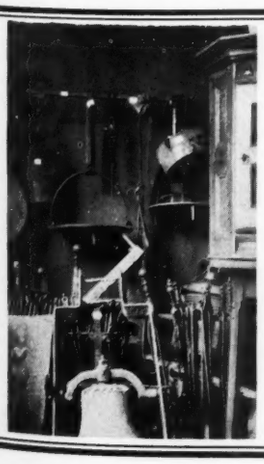

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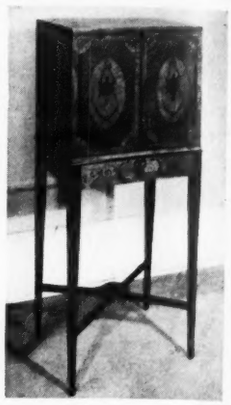

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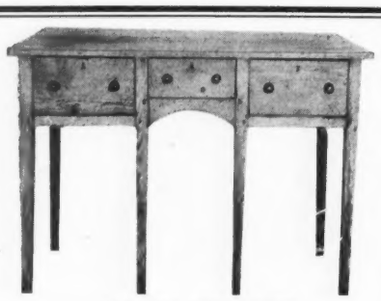

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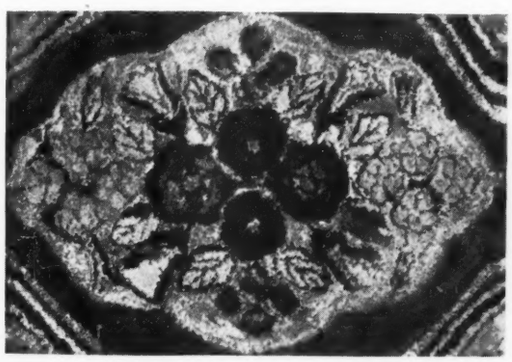

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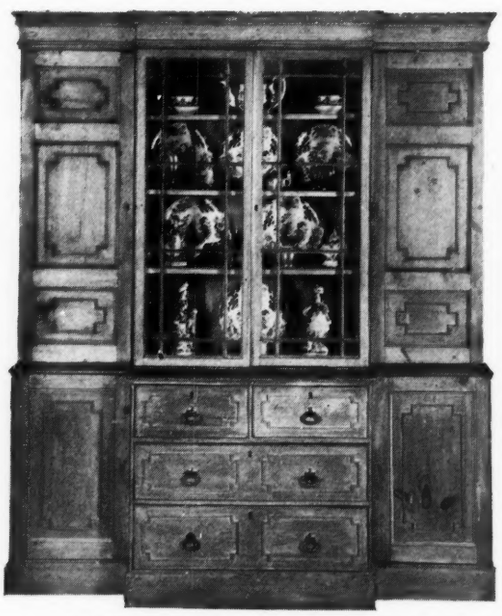

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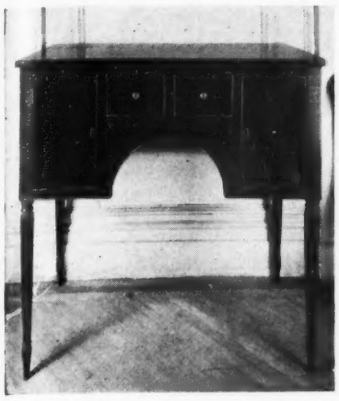

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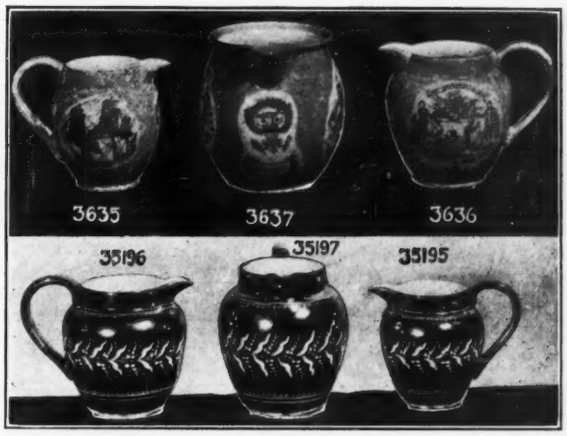

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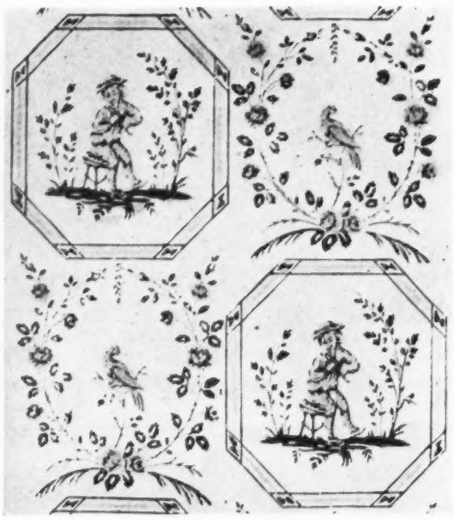

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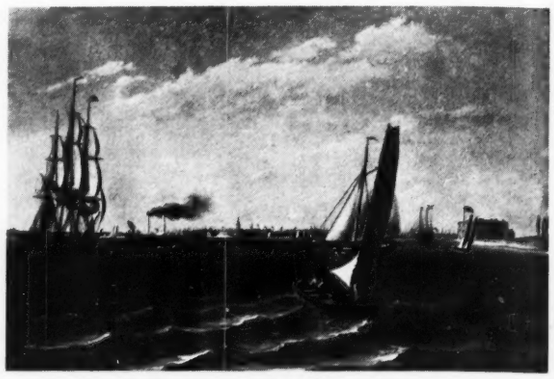

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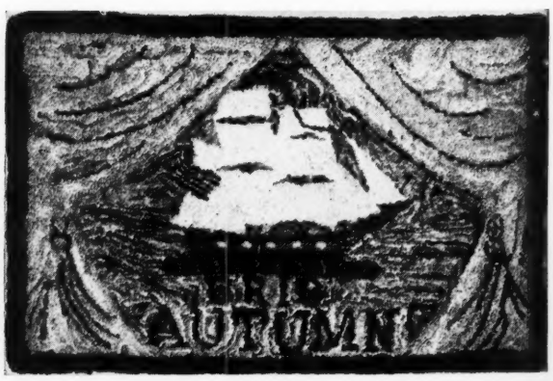

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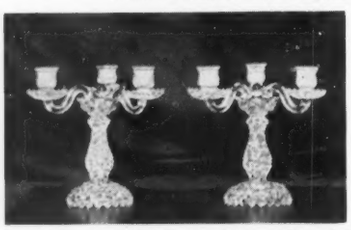

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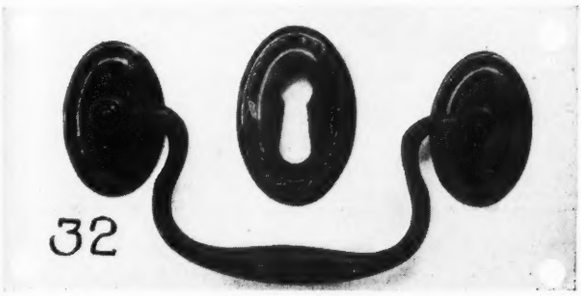

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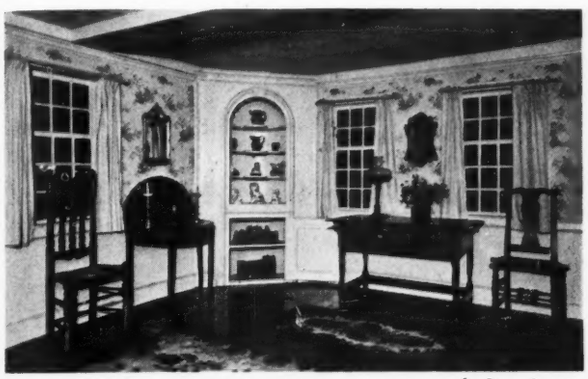

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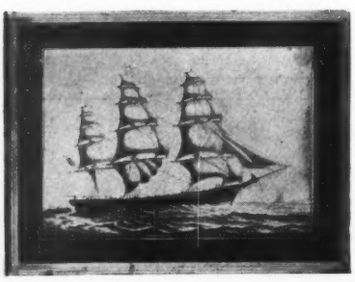

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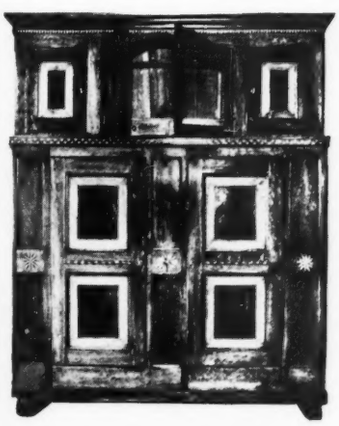

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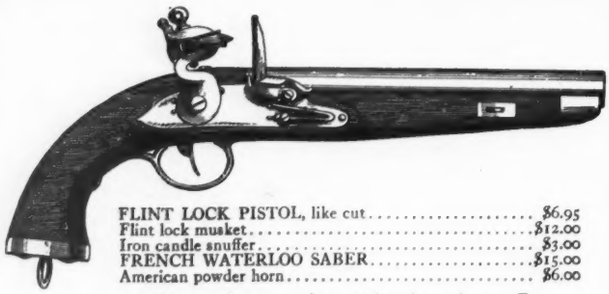

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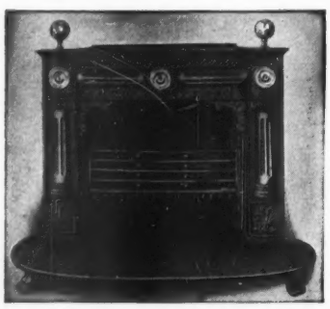

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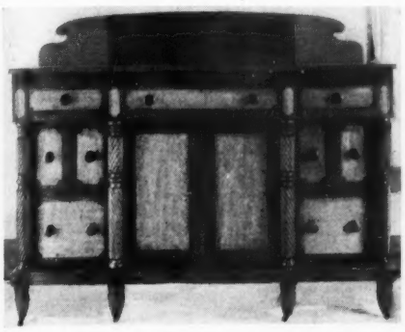

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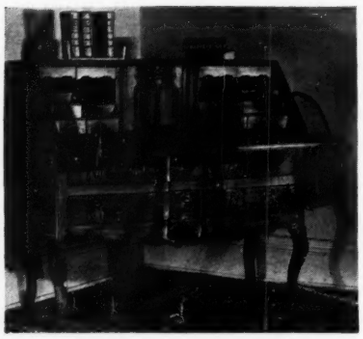

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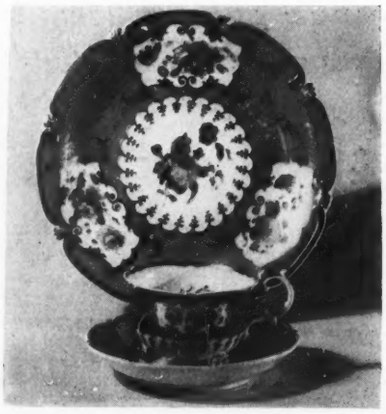

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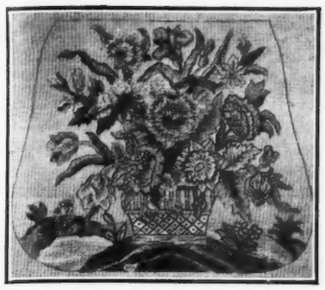

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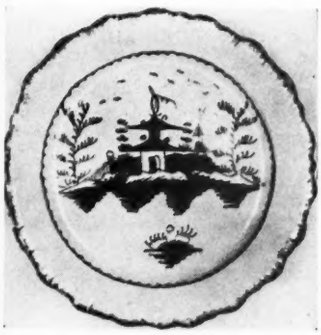

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STATEMENT of ownership, management, etc., of THE MAGAZINE ANTIQUES, published monthly at Concord, New Hampshire, required by the Act of August 24, 1912. Editor, Homer Eaton Keyes, 468 Fourth Avenue, New York City; Business Manager, Lawrence E. Spivak, 468 Fourth Avenue, New York City; Publisher, C. B. Van Tassel, 468 Fourth Avenue, New York City. Owned by Asia Magazine, Inc., 468 Fourth Avenue, New York City. No bonds or mortgages.

(*Signed*) C. B. VAN TASSEL, *Publisher.*

Sworn to and subscribed before me this 14th day of March, 1930.

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Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

LETTERS WRITTEN BY PRESIDENTS, FAMOUS statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, N. J.

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I WILL BUY OLD PAMPHLETS, BROADsides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Mass.

CURRIER & IVES LITHOGRAPHS. DESCRIBE accurately and quote all subjects, giving sizes, dates, exact titles, condition. ANTIQUARIAT, 1532 Wabash, Kansas City, Mo.

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CURRIER & IVES: *AN ANXIOUS MOMENT; Kiss Me Quick; Quail Shooting*, 1852; *Waiting for a Bite*. Also railroad, hunting, New York, western, clipper ships. Be sure to give price and condition. MARY CONNINGHAM, 121 Madison Avenue, New York City.

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EARLY UNUSUAL CHINTZES FOR REPROduction purposes. Communicate with BAILEY and GRIFFIN, INC., 578 Madison Avenue, New York City.

RECENTLY ISSUED BOOK CLIPPER SHIP Prints by Currier & Ives, compiled by Fred J. Peters. No. 250.

COLLECTOR WANTS CURRIER & IVES lithographs in fine condition only. Please give all details and price in first letter. No. 257.

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AMERICAN DEALERS VISITING ENGLAND simply cannot afford to miss buying from our huge stock of genuine antiques. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

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ENTIRE STOCK OF ANTIQUES. FINE COLlection in proof condition. No. 245.

COMPLETE FILE OF THE MAGAZINE ANTIQUES dating from first issue, with the exception of March, 1926. One or two slight imperfections. To be sold only as a set. No. 248.

FIVE WALNUT AND CANE SIDE CHAIRS and two armchairs American make of French influence. Full cane backs and seats. Back frames of side chairs are hand-carved in graceful oval shape. Unusual. Good condition. $225. No. 252.

PURPLE LUSTRE TOBY. SAPPHIRE LACY Sandwich salt. Five etched Stiegel wines. Flint glass pitcher, matching goblets. Lists. No. 261.

FORTY-THREE PIECES CUPID AND VENUS glass, including nine goblets, five wines, eleven sauces, etc. $100. No. 251.

DOLLS—AMERICAN. DEALER OFFERS COLlection of twelve dolls. 90 to 180 years old. A rare and varied collection. $400. Photograph sent on request. No. 258.

PEWTER—AMERICAN. COLLECTION OF seventeen marked pieces for $585. List and photograph sent on request. No. 259.

SACRIFICE LIFETIME COLLECTION. MAhogany chest, $12. Sheraton, Chippendale, Hepplewhite. Many things. No. 256.

AARON WILLARD GRANDFATHER CLOCK. Eight feet. Good condition. Make best offer. "H.", 412 Randolph Street, Montgomery, Alabama.

ON ACCOUNT OF ILL HEALTH I WILL SELL everything I own in the way of antique things, both in my shop and in my home. Thursday and Friday, June 5th and 6th. Watch this magazine for a half-page notice in the June issue. The house will be sold Friday at two o'clock, p.m. A fine home or established business or both for someone. (John M. Mitchell, *Auctioneer.*) FANCHER'S COLONIAL SHOP, Goshen, New York.

HISTORY OF INDIAN TRIBES IN NORTH America by McKenney and Hall, large folio size, 3 volumes, complete with all 120 colored plates perfect; first edition; published 1838–42–44. Philadelphia. Priced right to quick buyer. JOSEPH FELDMAN, 2500 Roslyn Avenue, Baltimore, Maryland.

AUCTION SALE — J. G. LAIDACKER ESTATE. Private collection of over forty years. Rare flasks, china, furniture, pewter, glass, prints, etc. Hundreds of pieces never before offered for sale. Write for catalogue. Sale held in Shickshinny, Luzerne County, Pennsylvania, May 19 and 20, 1930. Antiques on exhibition, May 17th and 18th. L. J. GILBERT, *Auctioneer*, Lebanon, Pennsylvania.

ROMAN CRUCIFIX, ABOUT 1100, OF YELlow and gray sandstone. J. SCHEIPER, 440 Eldert Lane, Brooklyn, New York.

COLORFUL BASKET OF FRUIT PAINTED ON white velvet, 13 x 14 in. Similar in design to one shown in April ANTIQUES. Eight clear pointed hob-nail wine glasses. Seventy-five pieces of Cupid and Venus at a bargain. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

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PAIR CURRIER & IVES COMICS: *WAKING up the Old Mare, The Old Mare The Best Horse.* Painted by Scott Leighton. Condition and margins good. 21 x 28½ in. Price $75 pair. ALADDIN'S LANE, Minneapolis, Minnesota.

BLUE FRANKLIN, ELK, DATED PAPERweights. Purple salt contact-mold; Flasks. Washington cup plate. JOSEPH YAEGER, 2264 Park Avenue, Cincinnati, Ohio.

SEVERAL RARE MIRRORS, ADAM AND Chippendale influence. Seventeenth-century armchair. Original embroidered cover. Photographs on request. Box 108, Norwich, Connecticut.

SIX WINDSOR CHAIRS EXACTLY SAME AS two illustrated page 379, April ANTIQUES. Best offer over one hundred dollars. W. S. INGRAHAM, Brooklyn, Queens County, Nova Scotia.

CURRIER & IVES PRINTS. MAHOGANY inlaid corner cupboard. Pineapple and acanthus leaf carved poster bed. Mahogany rope-leg twin dining tables. Duncan Phyfe, three-part banquet table. Curly maple desk. Hepplewhite mahogany chairs. Many rare pieces. BIRDS ANTIQUE SHOP, 846 Massachusetts Avenue, Indianapolis, Indiana.

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HIGHBOY. GRANDFATHER, TERRY, AND steeple clocks. 80 wood settees. Music boxes. 80 beds. Bureaus, corner cupboards. See back issues 1930 ANTIQUES. J. T. and H. A. HARBOLD. Dallastown, York County, Pennsylvania.

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AUDUBON FOLIO PRINTS, INCLUDING Turkey, first impressions, with collectors' points. M. HAYES, 2180 Ambleside Drive, Cleveland, Ohio.

GENUINE FRENCH ANTIQUE FURNITURE. A few superior pieces recently brought from France. Priced below normal American levels. May be seen and purchased at the CONSULTING DECORATORS, 601 Madison Avenue, New York City. Correspondence invited.

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GOLD AND SILVER WATCHES, CHAINS, and charms. Dutch colored plates and tiles. Old English colored prints. M. LEEFSON, Stratford Court, Lansdowne, Pennsylvania.

LINCOLN CONSULAR APPOINTMENT. Signed *Abraham Lincoln.* William H. Seward. $100. R. P. TOLMAN, 3451 Mount Pleasant Street, Washington, D. C.

SMALL BLOCK-FRONT SATINWOOD WINE cabinet. Mahogany tea caddies. Oil paintings. Prints. High-daddy. Chippendale knife boxes. Coverlets. Paper weights. Discount on all table glass. Iron garden pieces. CRAWFORD STUDIOS, Richmond, Indiana.

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1816 SUGAR BOWL WITH HISTORY, $15. Light blue Staffordshire teapot, squatty, $10. Child's toilet pitcher and basin, $8. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

SNIPE SHOOTING, N. CURRIER (ON STONE by Palmer), folio, colored. *The Hunter's Shanty in the Adirondacks*, Currier & Ives, folio, uncolored, $65. *Life in the Country—Morning*, Currier & Ives (by Palmer), medium folio, colored, $35. Free lists. PRENTICE, 237–41 W. Water Street, Elmira, New York.

WHOLESALE AND RETAIL DEALERS. Beautiful old Kentucky miniature. Individual glass decanters, $2.65 per dozen, delivered. Scarce and rare. ART ANTIQUARIAN STORAGE COMPANY, 109 South 6th Street, Louisville, Kentucky.

VICTORIAN AND EMPIRE FURNITURE. Grape and rose-carved armchairs. Sofas, rockers, side chairs, etc. in walnut and mahogany. Photographs sent. Crating free. ADOLPHE ERICKSEN, 10 Indian Road, Edgewood, Rhode Island.

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$25 ITEMS: PINE DRESSING TABLE REfinished. Windsor rocker. Single spool bed, original spring. Inlaid shaving mirror. Moreland print. Decorated tray. Pink lustre "house" teapot. Covered saw-tooth, tall compote. CUSHING, 682 Main Street, Fitchburg, Massachusetts.

LARGE COLLECTION OF CUP PLATES, many rarities. Over 250. Will furnish list with Marble's numbers. Plates will be on exhibition at Philadelphia Show. OXBOW ANTIQUE SHOP, 88 Charles Street, Boston, Massachusetts.

ANTIQUE FIREARMS, EDGED WEAPONS, powder horns. Collectors' list free. STEPHEN VAN RENSSELAER, Peterborough, New Hampshire.

SET OF FOUR PAINTED CHAIRS, PENNSYLvania-German type, red with gold and floral decoration. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

A RARE ORIENTAL LOWESTOFT URN; ALSO gold and blue Lowestoft mug with handle. No. 253.

FRAMED TOILE HANDKERCHIEF, 31½ inches by 29 inches. Signing of the Declaration of Independence. No. 254.

VERY RARE SCALLOPED TAVERN TABLE in the rough. No. 255.

AUTOGRAPHED PHOTOGRAPH OF WILliam Howard Taft. Large size, colored. Write No. 249.

FIFTEEN CABLE-CORD GOBLETS, ONE sugar bowl, spooner, and compote, $50. Twelve lion goblets, sugar, creamer, two compotes, celery, $130. Six Trafalgar chairs, $200. Six rose-in-snow goblets, one water pitcher, small open compote, pickle dish. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

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COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

ALABAMA

MONTGOMERY: YOUNG'S ANTIQUE SHOP, LIZZIE YOUNG, 629 Carter Hill Road.

CALIFORNIA

GLENDALE: MR. FRANCIS J. W. HENRY, The Scotch Antique Shop, 818 North Central Ave.

CONNECTICUT

GREENWICH:
*FREDERICK DENSON & SON, Post Road.
*THE SPINNING WHEEL SHOP, 115 East Putnam Ave.

NEW HAVEN: *GALE ELECTRIC COMPANY, Bethany Center, Naugatuck Rd.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.

PLAINVILLE: *MORRIS BERRY, 80 East Main St.
RIDGEFIELD: THE NOOK, Norwalk Road.
STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

DELAWARE

WILMINGTON: *MRS. ETHEL BALL STANIAR, 1019 Park Avenue.

ILLINOIS

CHICAGO:
MARY DIMERY, 117 East Chestnut Street.
F. HEWITT, 921 Rush Street. General line.
*KATHARINE R. P. TAYLOR, 59 East Division Street.

QUINCY: MRS. DON HOOVER, 505 North Eighth St.
WAUKEGAN: *WESTMEAD ANTIQUES.

KENTUCKY

COVINGTON: *WALKER'S ANTIQUE SHOP, 603 Main Street.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets. Antiques.
MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.

BANGOR: *Wood & Bishop Company, 40–42 Broad Street.
ROCKLAND: *David Rubenstein, corner Main and Talbot Avenue.
WALDOBORO: *Warren Weston Creamer.
YORK HARBOR: *Old Village Antique Shop.

MARYLAND

BALTIMORE:
*Bel Air Antique Shop, Abraham Greenberg, 5 East Franklin Street. Wrought iron. Pottery.
*Mrs. Theodore Bisenz, 869 N. Howard Street.
*Perry W. Fuller, 22 West Franklin Street. Old Prints.
*Hepplewhite Shops, 864 North Howard Street, Cabinetmakers and Upholsterers.
*John G. Matthews, 8 East Franklin Street.
*Miss Stuart Olivier, 930 North Charles St.
*John J. Schwarz, 827 North Howard Street.
*Robert F. Skutch, 813 North Charles Street.
*Valiant: 224–226 Charles St., N.
GEORGETOWN: Kitty Knight House, Eastern Shore.

MASSACHUSETTS

AMHERST: *At the Sign of the Coach, G. V. Glatfelter, 29 Northampton Road.
AUBURNDALE: *Wayside Antique Shop, 23 Maple Street.
BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Boston Antique Shop, 59 Beacon Street.
*Miss T. V. Carey, 85 Chestnut Street.
*F. J. Finnerty, 122 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut St. Old silver.
*Mrs. Charles Minot Hayden, 80 Chestnut St.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*Robert Leavitt, 44 River Street. Reproduction Lighting Fixtures.
*Ellis Levenson, 265 Newbury Street.
*William K. MacKay Co., Inc., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*New England Antique Shop, 75 Charles St.
*New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut St.
*Old Russia, 16 Arlington Street.
*Old Village Antique Shop, Inc., 75 Chestnut St.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, 147 Tremont Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge St.
*Yacobian Brothers, Inc., 821 Boylston Street. Hooked rugs.
BROOKLINE:
*H. Sacks & Sons, 62–64 Harvard Street.
*The Treasure Shop, 417 Washington Street.
BUZZARDS BAY:
W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.
DEDHAM: Louise L. Dean, 293 Walnut Street.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EAST SANDWICH: *Eugenie Hatch, Twin Gables.
FITCHBURG: *Gertrude B. Cushing, The Old House, 682 Main St.
FRAMINGHAM: *Wallace Nutting Studio.
HYANNIS: *Eugenie Hatch, Twin Gables.
*The Treasure Shop.
MARION: *Mrs. Mary D. Walker, Front and Wareham Road.
MATTAPAN: *H. & J. Berks, 1276 Blue Hill Ave.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: The Sampler, Monument Road.
PITTSFIELD: *Oswald's Antique Shop, 11 Linden Street.
PLYMOUTH: *The Bradford Arms, 59 Court St.
SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.
SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.
WARREN: *C. E. Comins, 1 East Main Street.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WESTON: *The Priscilla Shop, 651 Boston Post Rd.
WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

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*Old Russia, 3002 West Grand Boulevard.
The Three Detroiters, 1001 East Jefferson Ave.
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ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

MINNESOTA

MINNEAPOLIS: *Alice Best Rogers, 1715 Morgan Avenue, South.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th St.

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FRANKLIN: *Webster Place Antique Shop.
HANCOCK: Fuller Homestead.
PETERBOROUGH: *Stephen Van Rensselaer.

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CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
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O'Cro'Coc'House, Lilian Wilkinson Boschen, 81 South Street.
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Agnes T. Sullivan, 24 Steel Street.
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*George B. Tyler, Inc., 104–8–10 Chenango St.
CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DELHI: *Carolyn H. Curtis.
DUNDEE: *Jemina Wilkinson Antique Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
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NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK:
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*Norman R. Adams., Inc., 155 East 54th Street.
*R. Randolph Adams, 28 East 75th Street.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*Alman & Company, 590 Fifth Avenue.
*B. Altman & Company, Fifth Avenue at 34th St.
*Bailey & Griffin, Inc., 578 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Chest on Chest Antique Shop, 56 Washington Mews.
*Frederick A. Conningham, 121 Madison Avenue. Old Prints.
*Consolidated Appraisal Company, Inc., 230 Park Avenue.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
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*Israel Sack, 114 East 57th Street.
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*Weymer & Young, 143 East 57th Street.
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BRYN MAWR: *W. J. French, 539 Lancaster Ave.
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EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 356 East 9th Street. Miscellaneous line.
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NORRISTOWN: *Catherine's Tea House & Antique Shop.
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*Harry A. Eberhardt & Son, 213 South 11th St.
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